TWENTY-EIGHT PAGES.

THE NEW YORK DRAMATIC MIRROR

VOL. XXXV., No. 897 NEW YORK: SATURDAY, MARCH 7, 1896. PRICE, TEN CENTS.

H. HENRY

J. DUKE MURRAY.

When Augustus Pitou leased the Grand Opera House for a term of years beginning with the present season, he appointed J. Duke Murray as the business manager. "And what was the cause of it?" as Maggie Cline used to ask the gallery gods. One of the causes was the record he made while in charge of Mr. Pitou's Madame Sans Gene company. But there was a stronger cause than that. J. Duke is par excellence the Sherlock Holmes of the theatrical profession. He is a born detective. Some years ago he was the first low comedian of a stock company at Albany, and he could detect more humor in his lines than the author intended. Then he detected that the ghost perambulated from the direction of the box office, and that the business manager wore diamonds, while the low comedian had to be satisfied with a celluloid stud button. So he became a business manager, reserving his low comedy as a luxurious pastime. Hence his reputation as a hardened practical joker and an unreclaimed guyer. But Mr. Murray, despite his outward seeming of prosperity and good humor, is not a happy man. He has been disappointed in his one great ambition. He wished to succeed Inspector Byrnes as the Chief of the New York detective force. He knows Gaboriau and Conan Doyle backwards, but Fate ordained that he should waste his talents on mere ticket scalpers and the like. Everybody in the profession knows how he hunted them down last season and exposed their fraudulent methods in the police courts, and incidentally in the columns of THE MIRROR. Now he's at it again! An account of his latest detective feat will be found on another page.

TONY DENIER'S GOOD FORTUNE.

Although fortunes are made and lost frequently in the profession, there are not very many members of it that retain wealth or that are able to number themselves among millionaires. Tony Denier is one of the few that bids fair to become a very rich man.

Denier, who was well known as a very successful clown in Humpty Dumpty and other pantomimes, retired from active theatrical life about fifteen years ago and took up his residence in Chicago where he invested fortunately in real estate. At the present time he owns several entire blocks of houses in the Southern part of the city. He built a house for himself in Congress Street directly opposite where the Auditorium is now situated. It cost him $7,000. So rapidly did real estate increase in value that in 1891 he sold this same piece of property for $65,000.

During the World's Fair Denier was a constant visitor to the mining department. There he met an old friend who persuaded Denier to "grub stake" him, as he called it. It was agreed that should the friend make a strike Denier would receive one half. An agreement was formally signed to that effect.

The friend went to Colorado, remained seven months and returned to Chicago dead broke. Denier again "grub staked" him, and this time the friend went to the mining country of Mexico. Last week Denier received a letter from his lawyer that his friend had struck luck at last, he had made a big stake and filed three rich claims—one for himself, one for Denier, and one joint claim. The lawyer asked Denier's consent to a sale of the two separate claims for which an offer of $100,000 has been made. The joint claim is estimated to be worth five times that sum.

BOUCICAULT REDIVIVUS.

A revival of the Irish plays of Dion Boucicault is to be made at the American Theatre beginning next Monday with a production of The Shaughraun. Aubrey Boucicault will be seen in the title role, Sadie Martinot will play Moya, William Herbert will play Harvey Duff, and Kate Ryan, a great Boston favorite and the leading character actress of the Boston Museum in its halcyon days, will appear in the character of Mrs. O'Kelly.

During this engagement all three classics of Irish dramatic fiction, The Shaughraun, Arrah na Pogue and The Colleen Bawn, will be revived. Often as these plays have been acted, they still retain their youth and bloom to quote the aphorism of Myles himself, "They come up green foreninst ye, every year."

The revival of these plays in New York will awaken old memories of Wallack's and Laura Keene's. If the plays are properly produced they are sure to give pleasure to a large body of theatregoers. Conn, the Shaugraun, Shaun the Post and Myles na Coppaleen will be welcome guests.

ROSE COGHLAN IN A NEW ROLE.

It is now definitely settled that Rose Coghlan will follow the production of For the Crown with a new play from the pen of her brother, Charles Coghlan.

"This is really the first play that my brother ever wrote for me," said Miss Coghlan to a MIRROR reporter last week. "Lady Barter and Jocelyn were, both of them, written especially for Mrs. Langtry, though my brother afterwards preferred me to have them. In this new play, which I shall do under Mr. Palmer's management, I shall have a role quite different from any in which I have ever been seen. It is a very womanly, sympathetic character. Usually I have had to play the bad woman, the adventuress, the desperate tigress, who fascinates the audience but never wins their sympathy or respect. This new part, however, will permit me to make my little bid for the affections of the audience. I like the part as well as any I ever played."

HENRY JAMES ON DUMAS FILS.

Henry James, who knew and admired Dumas fils better than any other American man of letters, has written a long and loving essay about the art and temperament of the French dramatist.

"La Dame aux Camelias emphasizes," he says, "Dumas' bloom of youth. Written at twenty-five, it remains in its combination of freshness and form, of the feeling of the springtime of life and the sense of the conditions of the theatre, a curious and astonishing production. The author has had no time to part with his illusions, for he has had all the time to master the most difficult of the arts. Consecrated as he was to this mastery, he never afterwards showed greater adroitness than he did here in keeping his naïveté and his knowledge from spoiling each other. The play has been blown around the world at a fearful rate, but it has never lost its happy juvenility, a charm that nothing can vulgarize. It is all champagne and tears—fresh perversity, fresh credulity, fresh passion, fresh pain. We have each seen it both well done and ill done, and perhaps more particularly the latter—in strange places, in barbarous tongues with Camille fat and Armand old. I remember years ago in Boston a version in which this young lady and this young gentleman were represented as 'engaged' that indeed, for all I know may still be the form in which the piece still finds most favor with the Anglo Saxon public."

Mr. James goes on to say that Dumas was "moral" in the real sense of the word, that he "was prodigiously sincere," and that he was "bricked in by his provincialism."

Copyright, 1896, by A. Dupont, New York.

ELEONORA DUSE.

AN APPRECIATION OF GOODALE.

An American dramatist, of great renown, was speaking yesterday of critics and criticism to a MIRROR representative. In the course of his remarks he paid the following deserved tribute to George P. Goodale, the dramatic editor of the Detroit *Free Press*:

"I know of no other critic who so entirely gives up his heart to receive the full impressions of dramatic art during a performance, using his trained intellect and judgment afterward.

"This seems to me the only true attitude of a critic toward the arts of acting and dramatic writing. It is a most difficult thing to do, and very few men can go to a theatre constantly, day after day, without that hardening of the heart on the surface which makes all natural impression impossible and renders critical opinion utterly useless."

"SOLD OUT," THEY SAY.

W. H. Lee, Jr., manager of Bryton's Forgiven company, writes as follows:

"I have found it very difficult this season to procure THE MIRROR except in week stands, owing to the increased demand. Charles C. Robinson, news agent at New Castle, Pa., had sold out by Saturday morning the edition of that date, notwithstanding the fact that he had increased his order. When I asked for THE MIRROR he told me that he never had such a call for any dramatic paper as he has had for THE MIRROR this season, and he straightway made a note to increase his order again.

"The general public are now reading it widely, on account of the interviews and other interesting features. So I was informed by the news dealer in Franklin, Pa., who was likewise sold out of the same week's issue."

AN AMERICAN SUCCEEDS IN PARIS.

Marie Halton was engaged in Paris a few months ago to originate the part of an American girl in the comedy operetta, Le Dernier de Marigny, by Michel Carre, the music by Edmund Missa. The piece was put on at the new and pretty theatre in the Champs Elysée called Folies Marigny.

It was something of an undertaking for an American actress to undertake a part with a French-speaking company, and to be well received by the Parisians, but from all accounts Miss Halton made a decided success.

One Paris critic says that Miss Halton has a beautiful voice, and praises her drinking song, which she gives with a mixture of French and English words. One compliments her supple and elegant figure, another speaks with enthusiasm of her "very original cosmopolitan style," another applauds her dancing, another says that she knows her art well, and another falls into raptures over her chic costumes.

Everyone that understands the disinclination of Paris to accept American actresses and comic opera singers will appreciate the difficulties that Miss Halton has overcome so successfully.

MISS TOTTEN WINS HER SUIT.

Judge Steiner has rendered decision in the Totten-Calder suit. He awards Miss Totten for the amount of two weeks' salary.

Edith Totten, says her mother, has been on the stage for seven years, and during that time has appeared with reputable companies in the most exacting parts. She made her first appearance at the age of fourteen with Mary Anderson in the famous revival of A Winter Night's Tale. Since then she has risen steadily in the profession and has played leading business with well-known stars. For a while she starred at the head of a repertoire company, producing two plays of her own composition.

Miss Totten says she was engaged by William Calder for ingenue business with In Sight of St. Paul's, but was dismissed by Stage Manager Elton without a rehearsal. Mr. Calder, it is said, will appeal from the decision of Judge Steiner.

DEAD AND ROUGH PLAYS WANTED.

A well known play agent has received a letter from a would be customer in Reading, Pa., which is too good to be lost to public view. Here it is:

As I saw your advertisement that you have plays to sell please let me no what kind of plays you have and the price of them, and would you sent them to a fellow and let him read them. I will tell you what kind of plays I would like to have, something that is very deap that some one is dying in the play, and the other that is something rough that lots of shooting and killing and saveing of lifes is going on let me no at once.

The writer of the foregoing is informed that there are vast quantities of "deap" and "rough" plays to be had almost for the asking. His desires, therefore, should be easily gratified.

HI HENRY.

Hi Henry, whose portrait appears on the first page this week, is a shrewd business man as well as a clever and accomplished artist. As a cornet virtuoso Mr. Henry enjoys a high reputation all over the country. He has achieved remarkable success as a minstrel manager chiefly by giving a refined programme and by paying particular attention to the best in melody, vocalism or instrumentation. In business Mr. Henry is reliable, his plans are well studied and rigorously carried through.

GOSSIP OF THE TOWN.

Victory Bateman, one of the cleverest and most versatile of the younger actresses, is at present filling a ten weeks' engagement at the Avenue Theatre, Pittsburg. Miss Bateman is at the head of the stock company at that house and her work has been highly praised by the leading papers of that city. She was seen in a different role each week, displaying remarkable versatility. One of the local critics, speaking of Miss Bateman's performance of Vera in Moths said it was the most original, artistic and perfect impersonation of that character ever seen in that city. A performance of Caste was attended by the Tuesday Night Club of Pittsburg, composed of the city's four hundred. So strong in fact, is Miss Bateman's popularity that Harry Davis, manager of the Avenue Theatre has extended her engagement indefinitely.

Frank W. Haines telegraphs from Decatur, Ill., that the Flints, hypnotists, on Feb. 24 broke all popular price records of the Grand Opera House, hundreds being turned away.

Emily Boulton will star next season in a play by Mary Melvin Ward, entitled Miss vs. Mrs., under the management of H. S. Redenbaugh & Co.

Bert Leslie, principal comedian of Finnigan's Ball, will star next season under the management of H. W. Taylor in a tow faice comedy, The Booming Town.

The Chicago Marine Band, under the management of Howard Few, continues to draw large crowds in the Windy City. It is one of the best popular music bands in existence, and is bound to attain greater popularity the more it becomes known.

J. M. Hoyard, manager of Julius Cohn's Sowing the Wind company, who has been ill with pneumonia at Montreal, Can., has recovered and reunited his company.

The following plays by Frank Harvey will be produced next season: Brother for Brother, Life and Death, Mad Marriage, and A Wife's Victory.

The Great Northwest, a melodrama by Herbert Hall Winslow and Will R. Wilson, is announced for a New York production this Spring.

Rose Beckett has entered four valuable cats for the cat show. They are named "Grover Cleveland," who took the first prize at the show in 1895, "Nickie," the mother of Grover, "Diamond," and "Pearl."

It is rumored that Merritt and Davis, who now manage Finnigan's Ball, are looking for a circuit of houses through Illinois, and that they are negotiating for the purchase of the Opera House in East St. Louis. This house is fast becoming a valuable property, as East St. Louis is growing very rapidly.

E. R. Endly telegraphed last week from Mansfield, O., "Hanlon's Superba played here Feb. 25 and 26 to $1,500, turning many away."

O. C. Ludwig has opened a new theatre at Conway, Ark., a town that for six years has been without good amusement facilities.

Maud Sinclair, of the Old Rube Tanner company, is in town.

Minnie Stewart made a hit as Ada Ingot when David Garrick was revived for three nights and a matinee at the Auditorium in Cincinnati several weeks ago. Miss Stewart was formerly a prominent amateur in Cincinnati, and her friends were astonished at the progress she has made as an actress since she became the leading woman of Kate Claxton's company last season. She will resume her former role of Marianne when Miss Claxton opens her Spring tour in The Two Orphans on March 10.

T. Daniel Frawley, proprietor of the Frawley stock company, is expected in New York shortly.

C. A. Burt, manager of the Tony Farrell company, has signed contracts with the managements of the New Music Hall, Lowell, Mass., and Rich's Theatre, Fall River, giving him authority to book attractions at each of those theatres for next season.

George Thayer, stage manager of Griffith's Faust company, was married on Feb. 23 to Beatrice McKenzie, prima donna of the Wang company, when in Massillon, Ohio.

Della Pringle writes to THE MIRROR that ill health compelled her to close her tour on Feb. 22, and that she is thus forced to retire from the stage. Salaries were paid in full.

Since the opening of the new Opera House at Montgomery, Pa., by Fanny Rice last October that theatre has been doing a business beyond the expectations of the owners. Stetson's Uncle Tom's Cabin company played to big receipts last week.

Johnny Williams reports excellent business in the South for his Black Crook company. After completing the Southern tour, he will take his company to Mexico and California.

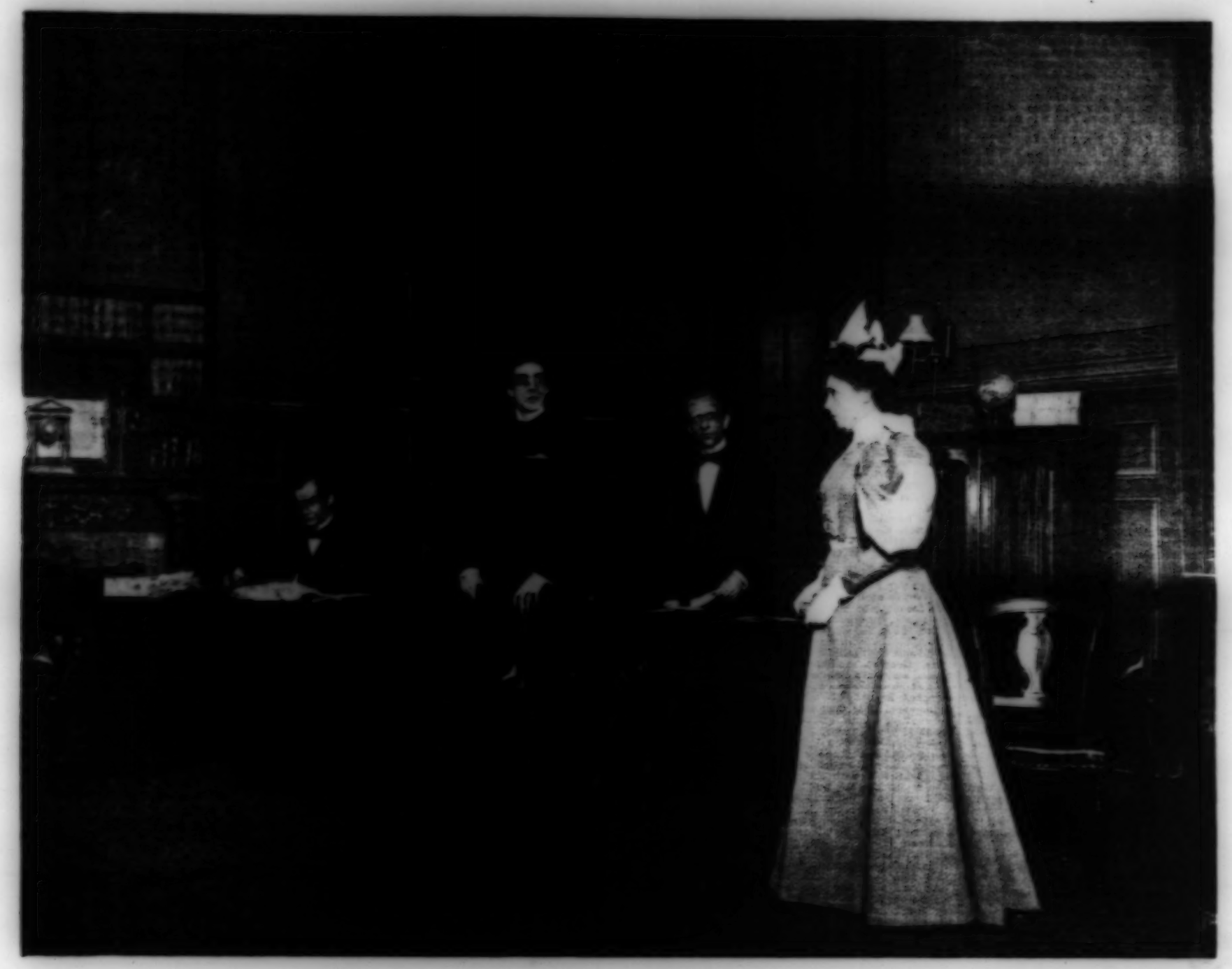
Little Gladys Laird has been engaged by George C. Miln to appear in Richard III. and Macbeth.

Elmer E. Swart is painting the scenery for S. P. Cooney's production of The Reckoning.

Ellen Vockey gave recently a very interesting entertainment to the veterans of the Soldier's Home, Washington.

Annie Wood writes to THE MIRROR suggesting that the members of the profession raise a sufficient sum of money to endow a bed in some hospital to the honor of and as a manifestation of regard for that esteemed actress, Mrs. John Drew. Miss Wood offers to contribute $5 if her suggestion is carried out.

SCENES FROM CURRENT PLAYS.



I. E. DODSON. WILLIAM FAVERSHAM. JOSEPH HUMPHREYS. VIOLA ALLEN.

EMPIRE THEATRE: MARRIAGE. ACT I.—OFFICE OF SIR CHARLES JENKS.

SIR CHARLES JENKS: *"Her card, Lady Belton."*

From a flash-light photograph made especially for THE DRAMATIC MIRROR by Joseph Byron.

ACTORS AS CRITICS.

Following in the wake of Mr. Mansfield, several actors have become impressed with a sudden sense of their fitness and aptitude for dramatic criticism. At Palmer's, the other night, Edward Vroom ventured to hint that the critics of New York had quite misconceived his ambitions and purpose in producing For the Crown. He likewise hinted that they had misconceived the purpose of M. Coppee, the illustrious author of the play. Truly Mr. Vroom is to be commended for his well meant desire to set the critics right.

In London this same fad of the actor-critic has already become something of a nuisance. Charles Hudson, the Tigellinius of Wilson Barrett's company in The Sign of the Cross, has written a long amateur criticism in defense of that play against the adverse opinion of an eminent English critic, William Archer. Apropos of this, there is the following witty comment in the London *Saturday Review*:

"Mr Hudson's example should be followed. Not only ought actors to write occasionally, so as to show critics their ideas of dramatic criticism, but the critics ought to act from time to time, so as to show the actors their notion of acting. If Mr. Hudson perseveres for a few years he will make a fair average critic. At present he is hardly abreast of the times. He tries, for instance, to catch the fashionable tone by speaking of Ibsen's dramas as unclean and indecent. That is quite out of date now; it belongs to the period when Mr. Hudson was distinguishing himself by creating the part of Ulrik Brendel in Rosmersholm. One has to be careful about these little things at first, but the trick of them soon comes. Go on, Mr. Hudson; go on improving us, even chastising us. We are always willing to be instructed."

THE OTHER SIDE.

In THE MIRROR of Feb. 15 appeared a statement from George R. Chennell, in which he charged that the Stetson's Uncle Tom's Cabin company was using printing which was an infringement on the paper used by him. In reply to this charge Edwin De Coursey writes as follows:

This statement is false as well as malicious. All our printing reads Stetson's Uncle Tom's Cabin company, with the exception of one sheet which reads Stetson's Uncle Tom's Cabin company, or, Life in the South Before the War. It is not true, however, that the first line is in very small type and the last line in large type. There was some dispute as to Mr. Washburn's right to use the line "South Before the War" as a catch-line, but this was amicably settled some weeks previous to the date of Mr. Chennell's communication.

WASHINGTON'S NEW THEATRE.

Frank B. Metzerott, owner of the well known Music Hall in Washington, D. C., will at once rebuild that structure and make it a first-class theatre in every respect, to be called the Columbia Opera House. George B. Conn, representing Mr. Metzerott, was in New York last week on business connected with the enterprise. He says that the Columbia will play none but the very best attractions. The house is situated in the business centre of Washington, and will be equipped with every modern convenience. Under Mr. Metzerott's direction it ought to succeed.

MARIE WAINWRIGHT AIDED BY JAMES.

A rumor reached the city last week of Marie Wainwright's stranding in Vancouver, B. C. Shortly before Christmas she played a very sucessful engagement in San Francisco, but since then her business around the Coast and in the West had steadily decreased, until in Nanaimo her hard luck reached the stranding climax. The company, it is said, were wholly without funds, and were in an almost destitute condition. The wires were used to Vancouver, and the manager of the Vancouver Theatre advanced the fares from Nanaimo to Vancouver. The company were brought on, but hard luck followed in their wake, and the entire gross was seized by the manager to make good his advance for railroad fares.

Miss Wainwright's own popularity brought her personal assistance, but strange to say it was the guarantee of Louis James that allowed the baggage of the company to be released, and enabled them to continue their tour.

Both the James and the Wainwright companies are covering the same territory.

AN IMPRESSION OF NETHERSOLE'S CARMEN

Act I.—"Ah! my pretty soldier boy." (*A little later.*) "Kiss me, José, for the first time, kiss me! There. I feel better now."

Act II.—"Lieutenant, or you, José—I don't much care which—kiss me! Ah h-h-h!"

Act III.—"José, or you, Mendez, toreador—it really doesn't matter—kiss me!!! Oh!!! Ah!! Kiss me, somebody—ANYBODY!"

(*Entr'acte music, "No One to Love Me."*)

Act IV.—"Kiss me, Mendez. A-h-h!!! Kill the bull, toreador. But stay, kiss me first. I might not have another chance. So!!! Now go!" (*Somewhat later, and after José has insinuated his stiletto between her shoulder-blades*) "José! For the last time, kiss me, José, kiss me!!" (*Breathing hard and in various ways.*) "O-h-h!!! A-h-h!!!

(*Dies of love.*)

Finale, "The First Kiss."

R. S.

DUSE TO RETURN NEXT SEASON.

H. C. Miner and Joseph Brooks have signed a contract whereby the Italian actress will return here next season under their management, and play a Shakespearean repertoire, including Romeo and Juliet, All's Well that Ends Well, and Cleopatra. It is also announced that she will be supported by an English speaking company.

FREE TREATMENT OF THE MORPHINE AND OPIUM HABITS.

Editor Dramatic Mirror.—To prove that we have a painless and certain cure for opium and morphine habits, will send sample treatment free of charge. (Confidential.) Golden Specific Co., Cincinnati, O.

GOSSIP.

Alexander Leonard and William R. Healey have been engaged for the Enid Mayo company.

Cecile Morris has signed for the Howard Paul company as ingenue under the management of W. B. McCallum of Freeman's Theatre, Cincinnati.

Marion Carleton has been engaged for Daly's Midsummer Night's Dream company.

Josepha Crowell has signed for character business at the Grand Opera House, Boston.

J. T. McDonald has been engaged for A Woman's War.

A. H. Field and F. B. Clayton have been engaged for the Amy Lee and Frank Doane Comedy company.

M. B. Curtis is organizing a company at the Packard Agency to play the South and West in Sam'l of Posen.

Trixie Friganza has been engaged by Manager J. M. Ward to play the part of Trixie in Delmonico's at Six. George T. Williams will rejoin Mr. Ward's company, assuming his original part.

Albert Gillain will go to Toronto on Wednesday to join the stock company there.

Emile La Croix has resumed the stage management of The New Boy company.

The Fatal Card company (No. 2) will close its season at Hoboken on Saturday.

The splendid new theatre in course of construction in Milwaukee, Wis., is to cost half a million dollars, and will be the largest and handsomest playhouse in the West. It will have a seating capacity of 5,000, but 8,000 can be accommodated at a pinch. It will be owned and managed by O. F. Miller, and will be known as the Unlein Theatre.

When New York Sleeps is the title of a play that W. A. Brady contemplates producing next season.

Edmund Laurence has been warmly commended by the leading critics for his fine characterizations of the dissimilar parts of Sir Andrew Ague Cheek in Twelfth Night and Poins in Henry IV, with Julia Marlowe Taber and Robert Taber.

It is announced that James Horne will shortly replace William Morris in the most important role of the Lost Paradise company.

The Gentle Savage was produced at the Tivoli in San Francisco recently. It is an Indian opera, the book by A. C. Wheeler and Estelle Clayton, and the music by the late E. J. Darling. Miss Clayton went to California some time ago to supervise the preparations for the performance. The piece was given in New York several years ago by Nat Goodwin. It was then called Big Pony. It has been greatly improved since then, and according to the San Francisco papers it is highly successful. It is probable that the piece will be brought out in New York soon with a popular comedian in the principal part.

Harry Brown will play his old part of Major O'Gallegher in the new company which W. A. Brady is organizing for the tour of The Strange Adventures of Miss Brown. Annie Mack will replace Jennie Satterlee. James E. Sullivan will succeed Louis Mann.

Thomas A. McKay, who severed his connection with Robert Downing recently, is now business manager of Moreska, the Italian soprano.

Theatrical men and hotel keepers are warned against a person calling himself E. E. Mack or B. Troop, who is said to have swindled several persons in the West.

The Old Tennessee company is reported to be doing a good business on the road.

Jessie Bartlett Davis gave a dinner at the Imperial recently to the women members of the Bostonians Opera company. It was understood that men were to be excluded; but when three cards bearing the names of Rose Coghlan, Mrs. Leslie Carter and Sarah Bernhardt were presented, it was found necessary to admit those illustrious visitors. In spite of clever disguises, they proved to be Eugene Cowles, Jerome Sykes and Harry Dixon. The feast was a merry one.

De Wolf Hopper's new opera, El Capitaine, will not be heard first in New York, as reported. The original production will be at the Tremont Theatre, Boston.

The Washington Birthday's receipts of Saved from the Sea at the People's Theatre were $1,700.

The Forgiven company closed its season on Feb. 22.

The correct title of Willard Lee's new play is In the Heart of the Storm. Mr. Lee has copyrighted the title.

Jerome Anthony has been re-engaged to support Walker Whiteside for the Spring tour. Mr Anthony appeared as Antonio in The Merchant of Venice in Wheeling, W. Va., for the first time.

The efficiency of the American Theatrical Exchange to fill time at short notice was proven last week when ten weeks were closed for a prominent attraction within twelve hours and contracts all signed and delivered. The booking department has now perfected a system which gives companies doing business with the Exchange the greatest advantages in securing open dates in the best theatres. This is fully realized by both local and traveling managers, who feel that their affairs are in reliable and experienced hands. During the past week time has been filled for Minnie Maddern Fiske, Hoyt and McKee's A Trip to Chinatown and A Milk White Flag, W. H. Power's Shannon of the Sixth, the Whitney Opera company in Rob Roy, Garrick Theatre Burlesque company in Thrilby, Carl Haswin's A Lion's Heart, Otis Skinner, Henderson's Extravaganza company, Primrose and West's Minstrels, Sol Smith Russell, Louis James, Lewis Morrison and a number of others in special weeks and regular routes. Letters are received daily from all parts of the country asking for information in every branch of the profession. Last week letters from Mexico, Australia and Alaska show how widespread is the name and fame of the American Theatrical Exchange. The information bureau is a feature that is utilized by all classes of managers and has always been found reliable.

IN OTHER CITIES.

PROVIDENCE.

The week 24-29 brought two attractions to the Providence Opera House. Sowing the Wind was seen 24-26 for the third time within a year and drew fair-sized audiences. The play was presented in the same excellent manner by the co. which has scored success here before. Mary Hampton, J. H. Gilmour, Thomas Whiffen and Howell Hansel were heartily applauded. His Excellency, new to Providence, opened 27 for the balance of the week to a fair house. Advance sale only fair. Julia Marlowe-Taber and Robert Taber in repertoire 2-7.

The first week of Lent did not affect business at Keith's Opera House 24-29. In Old Kentucky with its picturesque scenery, unique and entertaining features, played to S. R. O. all the week. The presenting co. was quite satisfactory and Lulu Tabor played the heroine, Madge Brierly, in a delightful manner. The selections by the pickaninny band and the dancing by the colored boys were liberally applauded. Down in Dixie 2-7.

Kate Dallas, supported by her co., presented two comedies at Lothrop Opera House week 24. As a curtain raiser His Father's Wife was given with Miss Dallas, Harry Leighton and Cora Williams in the leading roles. An Arabian Night followed this, Miss Dallas being seen as Rosa Colombier, and Mr. Leighton as Arthur Hummingtop. Other parts were well taken by Cora Williams, Julia Bradford, J. W. Walsh, and Frederick Murray. Attendance good. Edgar Selden in McKenna's Flirtation 2-7.

The Players' Club, an amateur organization of this city, gave a creditable performance of the society drama The Fruit of His Folly before a good-sized gathering at Talma Theatre 21. Especially good work was done by J. C. Davis, A. W. Carpenter, E. B. Barker, S. W. Peckham, Alice Pettis, and Mrs. J. C. Davis. The play was nicely staged under the direction of J. C. Davis.

Katherine Rober will return to Lothrop's Opera House for the week of March 23. Miss Rober and her co. have been touring New England, New Brunswick, and Nova Scotia for the past four months, and have been doing excellent business.

Treasurer Charles C. Collin, of the Providence, may be on Edward E. Rice's staff at Manhattan Beach the coming Summer.

Alaida Perreault, formerly of Vernona Jarbeau's co., joined Lothrop's stock co., 24.

George B. Chandler, of this city, recently joined Rice and Barton's Comedians.

Digby Bell and Laura Joyce Bell will appear at Keith's week of 30 in Hoyt's A Midnight Bell.

The Hope Dramatic Club presented the comedy, Mr. Bob, at Talma Theatre, 27. The leading role was portrayed by Neula Normande.

Among those in town the past week were Dave W. Brant, in advance of the Ladies' Club Burlesque co.; Ed E. MacFadden, of the Special Delivery co.; Sam Dawson, of Down in Dixie co.; Mlle. Tavelle, of Harry Morris' Entertainers; Morris McHugh and Katherine Rober, of the Katherine Rober co., and Theodore Bromley, in advance of Julia Marlowe-Taber and Robert Taber.

One of the most notable amateur events of the season occurred at the Talma Theatre 24-26, when the Rhode Island Wheelmen, the leading bicycle organization in the State, gave their second annual minstrel entertainment. The boys have been hard at work rehearsing for several weeks under the direction of William Howard Paine, and that they have given it their individual attention was evidenced by the smooth and professional-like manner in which the performances were given. The entertainment opened with the customary circle, with C. E. Eddy as interlocutor, Edwin B. Perry and Walter R. Boss tambos, Adolphe Shirley and William M Anthony bones, and a chorus of twenty. The chorus sang splendidly, and it is pleasing to say that the jokes "sprung" during the evening were new, a number of them being original and of a local nature. Adolphe Shirley and Edwin B. Perry introduced one of their rib-tickling specialties, which was ludicrous in the extreme. Will Anthony and Cyrus H. Williams, as the two Rubes, did a clever act, which brought down the house. Solos were rendered by W. M. Anthony, W. R. Boss, Walter J. Hearne, E. B. Perry, George L. Claflin 2nd, Adolphe Shirley, and Frederick H. Brateman. Elliot Matthews did one of his song, dance, and monologue specialties, which was very taking. A. C. Moore and W. R. Boss distinguished themselves as musical artists of ability. Their selections on the banjo, guitar, and mandolin met with special favor. Another pleasing feature on the long programme was the singing of the colored quartette. The entertainment closed with an exhibition of trick bicycle riding by Lee Richardson, of Chicago. Luther's orchestra furnished music, and at each performance the theatre was crowded to the doors. The affair was a decided success, and will go on record as the most brilliant in the history of the club.

Rivarde, the violinist, and M. Aime Lachaume, pianist, gave another concert in Infantry Hall 26 under William H. Ying's management.

Dave Robinson, of this city, joined the Henry Burlesque co. at Fall River, Mass., last week to do advance work.

The interesting article which appeared in THE MIRROR a few weeks ago, entitled Players of the Past, was printed in the Providence *Journal* of 23, credit for same being given to THE MIRROR.

HOWARD C. RIPLEY.

MINNEAPOLIS.

At the Metropolitan Opera House The Merry World was given Feb. 23-25, opening to a good-sized and appreciative audience. The co. is well balanced. Amelia Summerville made a decided hit in the leading role. Harrison and Warfield caught the house in their original specialty. Kitty Lawrence looked charming as the little trooper; Marie Laurens won hearty applause as Madeline, and Master Louis Granat created a sensation with his phenomenal whistling. The costumes and scenery were exceptionally handsome. The Globe Trotter 27-29.

At the Bijou Opera House The White Rat, a rather lurid melodrama, opened a week's engagement 23 to very good business. The production abounds in startling situations and special scenery, and is in the hands of a co. of more than average ability. John C. Leach deserves special mention for his admirable character work as a Chinaman. The musical specialties of Fred Russell and Tony Pearl were taking features. The Last Stroke 1-7.

The Santord Dodge Dramatic co. gave Damon and Pythias at the Bijou Opera House 22 to the capacity of the house, the occasion being the annual benefit of the local lodges of the Knights of Pythias. The piece was put on in a very creditable manner, the work of Sanford Dodge as Damon, Claude Kremer as Pythias, Symonds Henry as Dionysius, Laura Frankenfeld as Calanthe and Zella Zee Sweitzer as Hermion being especially good. During the combat scene Burt McCann, who essayed Proclis, suffered the loss of the middle finger of his right hand, but pluckily continued in his part to the end.

Minneapolis Lodge of Elks, No. 44, conferred the degrees upon a class of sixty-four at its meeting 19. The ceremony was witnessed by a large gathering of Elks including Past Grand Exalted Ruler Frank Girard, Charles T. Ellis and other members of the Alsatian co. then at the Bijou. Guests were also present from Duluth, St. Paul, Stillwater and Mankato. No. 44 is enjoying a period of unexampled prosperity, and is fast outgrowing its present palatial quarters.

Franz Ondricek, the Bohemian violinist, drew a large and brilliant audience to the Metropolitan Opera House 26. His several numbers were marvelously rendered and were received with marked demonstrations of approval. The distinguished artist was ably assisted by Isidore Luckstone, pianist.

F. C. CAMPBELL.

OMAHA.

W. M. Wilkison has never presented in the years he has been coming to Omaha a co. not fully up to standard of excellence, while this season's attraction in every point surpasses all former achievements. The two performances of Feb. 21, 22 drew fully four thousand enthusiastic auditors at the Boyd, when Alexandra Salvini, supported by Adelaide Fitz Allen and a reasonably good co. of players, offered Hamlet and The Three Guardsmen for our delectation. There were few vacant seats for the first night, while the curtain went up on the final event with but five unsold seats in the house, and at an advance of fifty per cent. over the standard price and in the teeth of a dull commercial winter. This was the greatest success numerically and financially M. Salvini has ever known in Omaha. We cannot pay him a more delicate compliment than declaring his art beyond criticism. While we revere the memory of the elder Salvini's Hamlet as of the incomparable Booth, and, too, that of Barry Sullivan, we must also crown with laurel the reading and the action of this latest Prince of Denmark. Of Adelaide Fitz Allen as Ophelia in Hamlet and Anne of Austria in The Three Guardsmen we can but say the most graceful things. Our eyes and our hearts and our intellect do her homage. A woman of great physical charms, distinguished mien, sweetly modulated voice and refined intelligence, her future is roseate.

The Brothers Byrne in the favorite Eight Bells had a successful engagement at Boyd's 23-26 and two matinees.

Beech and Bowers' (so-called) Mastodon Minstrels, advertising forty artists (by actual count twenty-two apologies), had small houses at the New Creighton 20-22. W. R. Ogden in The Vendetta is doing well at the Creighton 23-29 with three matinees. The interest taken in the coming engagement of Richard Mansfield augurs a great event.

R.

LOUISVILLE.

Nat Goodwin broke the season's record at the Temple 24-26 appearing in In Mizzoura, A Gilded Fool, Lend Me Five Shillings and David Garrick. On the opening night his reception was extremely enthusiastic and after repeated curtain calls he stepped to the footlights and made an excellent speech, disclaiming his approval of an actor appearing out of his character during the progress of a performance, but that he felt called upon to respond to the very marked evidence of the approval of his Louisville friends. As a matter of impromptu interact oratory Mr. Goodwin's effort may be considered a gem.

The Avenue Theatre was closed week commencing 24 on account of a canceled engagement.

The Girl I Left Behind Me filled a splendid week at the Grand Opera House, closing 29. The play is a familiar one here but has by no means lost any of its drawing powers through frequent repetition. The piece was very handsomely staged by the management of the Grand. A White Squadron 2.

A Jay Circus at the Buckingham with first-class specialty people and numerous up-to-date variety acts drew good business 24-29.

Fred Hallen and Molly Fuller appear Feb. 27-29 in The Twentieth Century Girl. They have some very attractive printing, and the advance notices are very good.

The sale of seats has already commenced for the Heinrich Opera engagement at the Auditorium 6-8. Change of opera will be given each evening, and all of the noted artists of the organization will appear. The advance sale indicates that the engagement will be a success.

Alice Van Etta extended the Gloriana engagement at the Avenue until Sunday 23, appearing in addition at both the matinee and evening performance in a curtain-raiser, produced for the first time in any city, called The Marble Arch. It was only remarkable through being well played, as it was not particularly bright nor original.

Nat Goodwin announces that he has shelved Ambition, and will not produce the play again this season. He expresses himself as particularly well pleased at the reception his old plays met with here, and after the performance of In Mizzoura he wired Augustus Thomas of the continued approval of the Louisville admirers of the play.

E. A. McDowell, an American composer and a pianist of note, will give a concert at Music Hall 3.

Louisville will be one of the favored cities that will see The Rivals with the star cast. The date is announced as May 12, and there will undoubtedly be a full house upon the occasion.

Goodwin's co. is noticeable in that several old-time favorites are among its number. Annie Russell is most pleasantly remembered as the leading lady of Esmeralda and kindred plays produced several years ago, and the little lady was the recipient of much sympathy when she was compelled to retire from the stage for a time on account of her health.

Arthur Hoops, the juvenile of the co., was a member of the Four Seasons stock co., which played here during the Summer of 1894. Elita Proctor Otis, T. D. Frawley, and Burr McIntosh were also members of that organization.

Lewis L. Barrett, of the Goodwin co., brother of the late Lawrence Barrett, and John T. Craven were members of the famous Barney Macauley stock co. several years ago. Mr. Craven is distinguished as being the actor who spoke the first lines at a public performance from Macauley's stage.

CHARLES D. CLARKE.

TOLEDO.

Large audiences witnessed the production of A Milk White Flag at the Valentine Feb. 20-22, and thought it to be the best of Hoyt's funny pieces.

Peter F. Dailey in The Night Clerk drew slim houses 24-26. Half the house seemed to thoroughly enjoy the farce, and the other half sat with straight faces. Mr. Dailey will find that to be a comedian a man must be able to do something else besides guy his co. and the audience, and Jennie Yeamans would be much more pleasing if she would leave off the very tired manner, which makes one think she is doing you a favor by appearing on the stage. Ada Rehan 9; Sowing the Wind 12-14.

At the People's, Hopkins' Vaudevilles are doing a great business for the week. The performance is good all through; the Rossow midgets, of course, are the bright particular stars. Hanlon's Superba comes 9 for one week.

Horace Vinton and co. returned to the Auditorium 24 for a three weeks' stay. They are presenting this week Still Waters Run Deep and Married Life to fine houses.

Mr. Vinton is doing a noble work for the stage in presenting good plays to a class of people who could not possibly pay to see them in a high-priced theatre. The Dailey co. attended the People's in a body at Tuesday matinee and the Hopkins co. returned the visit to the Valentine for Wednesday matinee.

The Toledo Lodge of Elks have leased fine quarters in the Valentine Building, and will furnish them in a manner that will surpass anything in the country.

Frank Lawton, of the Milk White Flag, is very anxious to begin his trip to Australia with Chinatown. Mr. Lawton claims he will be the first professional whistler that has visited that country.

The members of A Milk White Flag co. have formed a new association known as The Amalgamated Association of Pan Roasters and Casket Trimmers. Lloyd Wilson is president and the entire co. vice-presidents. Mr. Wilson was presented while here with a beautiful frying pan, which is always hung up in his dressing-room ready for use. George Beane was the first one to go on the pan.

C. M. EDSON.

SAN ANTONIO.

Henry E. Dixey drew good audiences at the Grand Opera House Feb. 19, 20. He appeared in The Lottery of Love and a mixed bill called An Evening With Dixey. He has a good supporting co. and gave general satisfaction. A co. headed by Edwin Perry and Charles M. Collins gave a series of performances at the Grand 21-23, playing Othello, Virginius, Ingomar and Damon and Pythias at popular prices. The business was very poor. The Georgia Minstrels are underlined for 24 and Morrison's Faust 28, 29.

Margaret Craven, of Dixey's co., owing to illness did not appear with the co. here, but her place was very satisfactorily filled by Miss Wells. Miss Craven was to join the co. at Austin.

Mr. Richards, of Richards and Pringle, is reported quite ill. The co. arrived in San Antonio 23 without him.

Manager Walker has not yet got back from his stern chase after Fitzsimmon and Maher.

Mr. Dixey was entertained while here by Mr. and Mrs. Daniel G. Gillette. Mr. Gillette is an old New York friend of Dixey's, and a member of The Players'. Mr. Gillette, who is well known to many of the profession, has now made his home in San Antonio and developed into a most thorough Texan.

WILLARD L. SIMPSON.

NEW ORLEANS.

The big business of last week and so far this week has been done by Fanny Davenport at the Grand Opera house, where the S. R. O. sign has been repeatedly displayed. She has scored a decided success in Gismonda and La Tosca, and being supported by an excellent co., Manager Greenwall has seen his pretty theatre well filled every night. Nat C. Goodwin, who has as many friends here as he has in New York, will open a week's engagement 2, and undoubtedly the S. R. O. sign will again be called in use at the Grand. In Mizzoura and A Gilded Fool will be his main plays, and as both are excellent the box-office will do a good business. Lewis Morrison will follow at the Grand 9 for a week.

Della Fox will play for a week commencing 2. A dramatic co. in The Land of the Living will also open for a week here 2. Ada Rehan, with the Daly co., is billed for a week's business here, opening 15, and will probably draw good houses, although as this city is eminently a Catholic one, the lenten season may interfere.

There is some rumor of a big season of combined dramatic and operatic performances at the French Opera House next season, but as yet the plans are not completely finished, the only hindrance being the lack of sufficient subscriptions.

J. OLSEN.

MILWAUKEE.

A Milk White Flag began a four nights' engagement at the Davidson Feb. 23, and was well patronized. The piece, although beautifully staged, and produced by a very capable co., was not received with the enthusiasm farce-comedies were wont to receive a year or two ago. It may be that Milwaukee audiences are becoming more "frosty" than usual, and that this class of performances have had their day.

Charles T. Ellis in The Alsatian at the Bijou 23-29 to moderate houses. Mr. Ellis has a good voice, and is heard in several well-selected songs. The piece is very conventional and appeals principally to the gallery. The stock co. at the Academy are producing Lynwood this week which is giving good satisfaction. The specialties are very good, and consist of acts by Herbert and Caron, Burt Shepard, Prof. Abt, and Ed Gallagher.

George W. Monroe, who was at the Bijou last week in A Happy Little Home, was the victim of a dishonest treasurer who disappeared with about $1100 of the co's. funds, together with railroad tickets to Cleveland for the entire co. His name is James Forbes, and before leaving the city Mr. Monroe took out a warrant for his arrest. The loss was a hard blow, and although Mr. Monroe took it philosophically and referred to the circumstance in a joking way at subsequent performances, I don't think he felt that way.

All of the contracts for the new Uehlein Theatre have been awarded, and just as soon as the weather will permit work will be begun and pushed day and night, if necessary, to have the building ready by Fall. When this theatre project was first decided upon it was generally understood that it was to be conducted as a high-class vaudeville, but I learn from talks with parties interested that this has not been definitely settled, and it may develop that the house will be conducted on different lines.

E. T. MCDONALD.

ATLANTA.

This week at Henry Greenwall's New Lyceum Theatre Herrmann is drawing splendid-sized audiences, and the matinee was a record-breaker. His entertainment was undoubtedly the most delightful in its line ever seen here. Madame Herrmann's dances are one of the principal features.

Hannibal Williams, of New York, offered a rare treat in his recitation of The Taming of the Shrew. His delivery lasted about two hours, but his hearers were well entertained.

Princess Bonnie was presented here for the first time, and succeeded in pleasing its audiences. A feature was the presence of a large number of officers and their families from Fort McPherson, who were there in compliment to Hilda Clark, one of the members of the co.

Fred D. Losey will soon present one of Dickens's famous sketches, a Christmas Carrol.

Charles H. Yale's Greater Twelve Temptations is underlined for an early booking.

Madame Herrmann, the wife of the great Herrmann, was presented by Captain Maitland, of the Hagenbeck shows, with a cub lion, a magnificent specimen of the feline tribe.

On the Mississippi was presented here for the first time this week.

Max O'Rell is soon to appear in the Gate City. "Her Royal Highness—Woman," is to be his text.

Della Fox, who has never appeared here before, is to present The Little Trooper this week.

ALF FOWLER.

CHARLESTON.

Punch Robertson closed a successful engagement of ten nights at popular prices Feb. 22. He will play a return engagement of two weeks at the Academy of Music in April.

Mabel Paige 24 played a return engagement of two nights and a matinee to S. R. O.

Twelve Temptations 26; Herrmann 27; On the Mississippi 29; Roland Reed 5.

Springer and Welty's Black Crook booked for 20 failed to show up on account of delay at Charlotte.

The following theatrical men were in the city last week: G. S. Murray, in advance of Twelve Temptations; J. W. Guildtouch, ahead of Mabel Paige; Ed Trumaer, manager Herrmann, and Cud Given, representing On the Mississippi.

The presence in the city last week of M. C. Michaels, brother-in-law of Henry Greenwall, gave rise to rumors that the Academy of Music was to be sold or leased to the Greenwall syndicate. Both Manager Keogh and Mr. Michaels, however, denied that there was any truth in the report.

Arthur Seaton, the English baritone singer, who won great popularity here three seasons ago with the O'Neill Opera co., is anxious to give Summer opera in Charleston this year.

R. M. SOLOMONS.

JERSEY CITY.

Robert Gaylor and co. opened at the Academy of Music Feb. 24-29, presenting In a Big City to medium patronage. Mr. Gaylor has made wonderful improvement as an actor, and has surrounded himself with a good co. The scenery is good, and, as the play affords a good picture of life among the poorer classes in New York, ample room is given to elaborate. Charles A. Mason and Lizzie Conway divide the honors with Mr. Gaylor. Bonnie Scotland 2-7; Down in Dixie 9-14.

John W. Kelly, the Van Fine Sisters and others appeared at the Palma stag 21.

Rice's 1492 has been booked for the Academy of Music during March.

Etta Henderson of the Academy of Music left this city 25 for a trip to Washington, D. C., Norfolk, Va., and Virginia Beach. She will be gone three weeks.

Carrie Ewald of the Masqueraders co. is at her home in this city, the co. having closed season.

The Tremont Club stag 29 at Kersler's Hall will have Foreman and West, Ward and Brown, Murray and Clark, Phil Heck, Tom Ballantyne, Mabel Vaugn, Bell Darling and Nick Wilson.

WALTER C. SMITH.

BUFFALO.

Minnie Maddern Fiske opened a three nights' engagement at the Star Theatre Feb. 24-26 in repertoire of artistic drama and demonstrated her ability as an emotional actress. The co. supporting Mrs. Fiske is an adequate one in every respect. Thomas Q. Seabrooke in The Speculator 27-29; Frohman's Sowing the Wind March 2-4.

At the Lyceum Theatre The Sidewalks of New York played to poor houses 23-29. The Cotton King 2-7.

At the Music Hall the Damrosch co. presented Lohengrin to a crowded house 25. This was the initial performance here and drew a large audience. The opera was mounted superbly. Alvary's impersonation of Lohengrin was divine. As an artist he has few rivals in Wagner's music, and he never appeared greater than last evening.

Madame Klafsky as Elsa sings well, and has grasped the meaning of the character she portrays with true dramatic instinct. Mr. Damrosch at the close of the second act was called before the curtain and received a tremendous ovation from the audience.

CRITIQUE.

KANSAS CITY.

This week at the theatres presents at the Grand Gus Heege in A Genuine Gentleman. Mr. Heege's performances are so natural that they always find an appreciative audience in Kansas City. On the opening night 23 the house was packed to its utmost and the work of Mr. Heege, who is the originator of Swedish-American dialect comedy, was much appreciated by the audience, who were kept in a roar of laughter from the beginning to the end of the play. The co. is exceptionally strong and among the members contains a local favorite, Merri Osborne, whose specialty work was well received. Hoyt's A Trip to Chinatown 1-7.

The Ninth Street presents A Girl Wanted 23-29. Frank Bush has made a reputation as a versatile character comedian and he, with Isabelle Ward, form the make-up of an attractive performance. Katie Emmett 1-7.

FRANK E. WILCOX.

INDIANAPOLIS.

The Twentieth Century Girl opened Feb. 24 for three nights at the Grand. The attendance was hardly what the co. merits.

The Fencing Master, with Katherine Germaine as leading lady, opened at the English 24 for two nights. The opera was well sung, but received a much lighter patronage than it deserves.

The local lodge of the Order of Elks will have their annual benefit at the English 28. The members will present a minstrel first part, and volunteers from Gus Hill's New York Stars and from John Burke's The Doctor co. will complete the entertainment. Every seat in the house is sold.

John Burke, with his co., is playing The Doctor at the Park 24-26. The entire co. is made up of clever people and the capacity of the house is reached at both matinee and evening.

Gus Hill's New York Stars opened at the Empire and played to two good houses 24. The success of the week's business is assured.

The Night Clerk opens at the Grand for three nights 27. The Park will have The Tornado for three nights, opening 27.

CHARLES F. KENNEDY.

DETROIT.

It has been several years since Minnie Maddern Fiske appeared on a Detroit stage, and this fact made her appearance at the Detroit Opera House 17-19 a notable and interesting one in our theatrical world. Another thing which added greatly to the importance and pleasure of the engagement was the fact that it devolved upon this old-time favorite of ours to be the first to introduce Ibsen to a Detroit audience, which she did when she was seen as Nora Helmer in A Doll's House. It was certainly not her fault if she failed to make all of her large audience on that evening leave the theatre devout Ibsenites. The fact is, however, that the Norwegian playwright has written for the few who can sound the depths and the motive and study and appreciate it. It is a trite thing to say but the average theatregoer wants to be amused when he attends the playhouse, and although a psychological study may be beautiful and attractive for the thought it evokes, he has neither the inclination nor wish to study a lesson of the kind placed before him behind the footlights. If anyone could compel appreciation of Ibsen it would be Minnie Maddern Fiske as Nora Helmer. In this character the keynote of her great power and success is her marvelous simplicity and her absolute disregard of all hitherto well defined rules and conventionalities of stagecraft, which places her on a pinnacle of her own, from which she heralds the advance of a new school of acting. She stands uniquely alone on the American stage to-day wearing nobody else's cast off mantle, but with the stamp of genius treads a road hitherto untrodden. She is to the American stage what Bernhardt is to the French and Duse to the Italian. Her Nora is a revelation in the power and force of her style of acting, or rather lack of acting but perfect naturalness. She gives us a bit of real life on the stage.

It is only a genius which can make us first pity and then embrace, as it were, something which is naturally unattractive and even repulsive; to us. This Mrs. Fiske does in The Queen of Liars, an adaptation from Daudet, in which she appeared in the character of Marie Deloche on Monday evening and at the Wednesday matinee. A woman who finds herself hopelessly entangled in a network of lies of her own weaving would seem to be a character which would call forth but little sympathy, yet in the hands of Mrs. Fiske, without any overstraining or emotional ranting, she quietly and naturally leads up to the climaxes, and persuades us to yield to her delineation of the character our very best sympathy.

On Wednesday a three fold bill was presented. This Picture and That, in which the critics here conceded the honors to Frank R. Mills, who richly deserved them. This was followed by A Light From St. Agnes, which was probably the most interesting of all, Ibsen not excepted, as it gave us an opportunity of seeing how wonderfully gifted Mrs. Fiske is in more ways than one. This sketch from her own pen is intensely dramatic and tragic, and it is as Toinette that possibly she will be stamped on our memory until we have the pleasure of seeing her again. She has created for herself a character which nobody but herself could adequately portray or do justice to. The third and last play was The White Pink, translated from the French of Daudet and Harrison Grey Fiske. In this she took the character of a young marquis in a delightful manner.

Mrs. Fiske is very well supported by a capable and clever co., including Mr. Neill, Mr. Grau, Mr. Mills, Harry De Vere, Helen Macbeth, Mary Maddern, and Ida Waterman.

The Detroit Opera House for the remainder of the week will be occupied by E. Burton Holmes, a young man who gave a series of lectures in our city last season, which was largely patronized and enjoyed. He will give four lectures during his present engagement.

At the Lyceum 16-22 Andrew Mack in Myles Aroon is the attraction, and will be followed on 23 by James J. Corbett, who will give but one performance. Following Mr. Corbett comes Shaft No. 2, which will fill out the balance of the week.

The South Before the War is the current attraction at Whitney's 16-22. Next week Weber and Field's co.

Peck's Bad Boy is in evidence at the Empire 16-22. It will be replaced next week by Braving the World.

At the Capital Square The Danites is being played by the stock co., and the specialties between the acts are furnished by Nettie Moss, Al H. Madox, and Charles and Will Partello.

KIMBALL.

ST. PAUL.

At the Metropolitan Opera House William Hoey and his clever co. presented his new farce comedy, The Globe Trotter, Feb. 23-26, opening to good houses and appreciative audiences. The piece is catchy, full of bright lines and amusing complications. William Hoey in the part of Old Hoss is very funny and the centre of attraction. He kept the audience on the laugh throughout the performance. His clever impersonation of Lady Carlingford was full of unique humor and fairly caught the house. Mattie Vickers was excellent in the part of Lizette Unch, and her German accent as the servant girl was decidedly taking and showed her to be as clever an entertainer as ever. Gerome Edwardy as Miss Dorky and Beatrice Moreland as Myra Brimstone well sustained their roles. M. A. Kennedy as Harbottle Brimstone, Theodore Babcock as Cheever Steele and Bert Thayer as Lord Carlingford deserve favorable mention. The performance gave general satisfaction. Franz Ondricek, the Bohemian violinist, 27; Canary and Lederer's The Merry World co. 28-1; Fanny Rice's Nancy at the French Ball co. 2-4; A. M. Palmer's Trilby co. 5-8.

At Litt's Grand Opera House a melodrama by L. N. Morris entitled The Last Stroke was given its first production 23 for one week under the personal direction of Jacob Litt, the proprietor, to large and appreciative audiences. The play was magnificently staged, the scenery, settings and mountings were brilliant and effective. The co. is strong and well-balanced giving an exceptionally smooth performance. Frederick de Belleville does an admirable piece of acting in the role of Don Julio Valdez. Mr. de Belleville evidenced a fine conception of the part and interpreted it in a manner that showed the finished actor and merited the recognition accorded him. John T. Sullivan, in the role of Padre Navarro, a Cuban priest and patriot, played the part in an artistic and impressive manner that showed a careful study of the character. Helen Lowell as Lucile Vance and Sister Loyola made a most favorable impression. Her beautiful and touching interpretation in the character of a nun was an artistic piece of work and won the hearts of the audience. Ada Dwyer's excellent impersonation of Senora Martinez evidenced her a most thorough and competent actress. Madeline Lack is very clever and charming in the role of Margery Blake. Samuel Edwards was decidedly good and praiseworthy as Dr. Nicholas Blake. Joseph Kilgour as Richard Vance, Edgar Forrest as Jose Zavala, John Stapleton as Sergeant Jones, Otis Turner as Orderly O'Grady, Walter R. Woodall as Lieutenant Drum do excellent work. The play was a decided success and will prove a winner for Manager Litt. In Old Kentucky 1-8.

The entertainment given by the Taylor Brothers at the People's Church 20 was greatly enjoyed by a select and appreciative audience.

The John Stapleton co. drew a good attendance during the past week. The production of Americans Abroad and Sweet Lavender were artistic and most enjoyable performances. The co. made a decidedly favorable impression with St. Paul theatregoers, and met with the highest commendation from both the patrons and the local press. They may play a return engagement at the Metropolitan in the near future.

Paderewski will make his first appearance before a St. Paul audience at the Metropolitan 18.

Mattie Vickers, now with William Hoey's The Globe Trotter co., is well remembered as a great favorite with St. Paul theatregoers for a number of years. Miss Vickers met with a complimentary reception on Sunday evening.

Mr. and Mrs. Jacob Litt occupied a box at the Grand Sunday evening to witness the first production of The Last Hope.

GEORGE H. COLBRAYN.

E. D. Shaw, Bus. Mgr. Address MIRROR.

CORRESPONDENCE.

ALABAMA.

BIRMINGHAM.—O'BRIEN'S OPERA HOUSE (Ben S. Thiess, manager): Lewis Morrison in Faust Feb. 9 to S. R. O.; excellent performance. Girl I Left Behind Me 10 to fair business. Clara Morris 13 to good business. Special mention should be made of the excellent work of Lavina Shannon, who is supporting Miss Morris. Roland Reed in The Politician 15 to S. R. O.; the biggest Saturday night house ever seen here. Princess Bonnie 17 to good business and a well-pleased audience. The Bowery Girl 20 to topheavy house, which was well pleased. On the Mississippi 25; Black Crook 26.

EUFAULA.—MORRIS OPERA HOUSE (Jacob Stern, manager): Signor Busco, magician, Feb. 19-21 to good business.

ANNISTON.—NOBLE STREET THEATRE (R. St. John, manager): House dark Feb. 17-22. Black Crook 29 to good house.

TALLADEGA.—CHAMBERS' OPERA HOUSE (George W. Chambers, manager): House dark 2-7.

TUSKALOOSA.—ACADEMY OF MUSIC (Brady and Miller, managers): The Vitale Concert co. entertained a fair sized audience Feb. 22. The Arion Lady Quartette of Chicago 25.

MOBILE.—MOBILE THEATRE (J. Tannenbaum, manager): The Twelve Temptations Feb. 17, 18; business very good. Grau's Comic Opera co. in repertoire to good attendances 19-22.

DECATUR.—ECHOL'S OPERA HOUSE (John C. Gordon, manager): Dark Feb. 23-29. Hasty Brothers in A Wild Goose Chase 3.

ARKANSAS.

HOT SPRINGS.—OPERA HOUSE (J. W. Van Vleit, manager): Texas Steer Feb. 20 to a packed house; receipts, $576; good satisfaction. Robert Downing in The Gladiator 21; good business.

LITTLE ROCK.—CAPITAL THEATRE (G. B. Nichols, manager): Mexican Orchestra to fair house 18. Robert Downing in The Gladiator 20 to big business. Friends 25 to good house.

HELENA.—GRAND OPERA HOUSE (Newman and Ehrman, managers): Tim Murphy in A Texas Steer Feb. 18; good business; audience well pleased.

FORT SMITH.—GRAND OPERA HOUSE (J. C. Murta, manager): Robert Downing Feb. 22 in The Gladiator to a large and well-pleased audience. Friends 26.

CALIFORNIA.

SAN JOSE.—HALL'S AUDITORIUM (L. Henry, manager): Corinne in Hendrik Hudson, Jr., Feb. 17 drew a la ge and enthusiastic audience. The performance was excellent. A Night Off, presented by local players for benefit of Rose Carnival 20, drew fair audience.

STOCKTON.—AVON (James J. Lant, manager): Cunningham and Clifford co. Feb. 24, 25.—YOSEMITE THEATRE (Adams and Newell, managers): Trilby did only a fair business 21. The co. is not as good as A. M. Palmer's co. which presented the play some time ago. Oriental Fete 24, 25; Uncle Tom's Cabin co. 29; Sousa's Band 2.

SAN DIEGO.—FISHER OPERA HOUSE (John C. Fisher, manager): Frederick Warde, supported by an excellent co., presented The Mountebank. In The Lion's Mouth and King Lear to fair business Feb. 14, 15. The Elleford co. opened 17 for a week at popular prices and packed the house nightly. Ezra Kendall 9; Katie Putnam 12.

OAKLAND.—MACDONOUGH THEATRE (Charles E. Cook, manager): House dark week of Feb. 17 except 22, when Paderewski gave a piano recital to S. R. O. at 5 prices. The Marie Tavary Opera co. opened 26, 27 with matinee. Coming: Frederick Warde co., Thomas R. Keene co., Corinne, Katie Putnam, and Trilby.—OAKLAND THEATRE (J. J. Collins, manager): Lady Shoito Douglas in Cinderella, supported by the Waldron stock co., week beginning 17. Our Bachelors, by a San Francisco local co., and Bacon Dramatic co.—ITEM: Carrie Roma arrived 16 on a visit to her mother, Mrs. Northy, who is very ill.

LOS ANGELES.—THEATRE (H. C. Wyatt, manager): Frederick Warde enjoyed his usual good business here week of Feb. 17, giving The Mountebank, King Lear, Julius Cæsar, and In The Lion's Mouth and being the recipient of nightly curtain calls. Eugene O'Rourke in the Wicklow Postman 24, 25; Thomas Keene 26, 27; A. M. Palmer's Trilby co. 28, 29.—BURBANK THEATRE (Fred A. Cooper, manager): A most excellent production of Wife for Wife by the Daly co. did fair business week ending 22. The Fire Patrol 23.—ITEMS: Frederick Warde delivered an interesting address to the inmates of the Whittier Reform Institute, and lectured on "Shakespeare's Women" at the State Normal School during his engagement here.—Lucia Moore, with Frederick Warde's co., was pleasantly entertained by some of the prominent society people here during her stay in the city.

FRESNO.—BARTON OPERA HOUSE (R. G. Barton, manager): Olympic Club of San Francisco, vaudeville, for benefit of local athletic club, to large house 15. Vivian De Monte's superb co. 16-20 to fair business. Sousa Band to big business 21.—EINSTEIN HALL (Louis Einstein, manager): Chicago Ladies' Quartette to fair audience. Thomas Keene 24; Katie Putnam 4.

REDLANDS.—ACADEMY OF MUSIC (A. R. Welton, manager): Schilling's Minstrels Feb. 14 to packed house.

COLORADO.

GREELEY.—OPERA HOUSE (W. A. Heaton, manager): William Cumback lecture Feb. 24.

GRAND JUNCTION.—PARK OPERA HOUSE (Edwin A. Haskell, manager): House dark Feb. 24-2. James O'Neil 2; Friends 11.

PUEBLO.—GRAND OPERA HOUSE (S. N. Nye, manager): Effie Ellsler Feb. 18 in As You Like It to a large audience.—COLUMBIA THEATRE: Professor Bristol's school of educated horses 17-19 to crowded houses.

CONNECTICUT.

BRIDGEPORT.—PARK CITY THEATRE (Parsons and Jennings, managers): The Wilbur Opera co. 10-15 played to enormous business, though the cast is not up to its one-time excellence. Hoyt's A Contented Woman 17 gave Caroline Miskel Hoyt an opportunity and the attraction was well patronized. Frohman's co. in The Gay Parisians 18 was snappy, clever and applauded by a big audience. Rhea's return date in Nell Gwynne 21 was a society event. No visiting melodrama in years has equaled The Fatal Card 22 either in cast or rich mountings. Bridgeport's Elks gave a minstrel performance 24. S. R. O. only and scarce at that, that was far above the average. Clifford Caverly on the wire, L. M. Rich on the paltitne and a local chorus of fifty made an entertainment seldom equaled. Margaret Mather gave Romeo and Juliet to a small house. A changed bill would have meant a larger audience. The Garrick Burlesque co. in Thrilby was canceled 28 for the second time this season and Whitney Opera co. in Rob Roy substituted. Vale's newest Devil's Auction 29; May Irwin in The Widow Jones 5; Ward and Vokes 6; Rice's 1492 (return date) 7; Primrose and West 10. Donnelly and Girard 13.—THE AUDITORIUM (Parsons and Jennings, managers): Pat Reilly and Madge Ellis headed a capable vaudeville co. 13-15. Leavitt's Spider and Fly, hardly up to its former excellence 17-19, did good business. On Erin's Shores 20, 21 was successful, and W. A. Brady's Cotton King was a winner. John J. Black in Old Rube Tanner 24, 25, was clever as a bucolic comedian. Local Co. E Connecticut National Guard appeared in several scenes of The Girl Spy 26, 27. Lincoln J. Carter's The Tornado 28, 29 was thrilling and exciting. Gregory's Humpty Dumpty 24.

NEW HAVEN.—HYPERION THEATRE (G. B. Bunnell, manager): Lillian Russell and her opera co. was the attraction Feb. 20, presenting The Little Duke to a crowded house. The co., scenery and costumes were very good, but the opera itself did not create much of an impression. Rhea, supported by an evenly balanced co., gave Nell Gwynne to a big house 22 and gave satisfaction. Charles H. Vale's Devil's Auction was entirely out of their latitude at this house, when they could have turned people away at the Grand. They had a small house. His Excellency 25; Rob Roy 29.—GRAND OPERA HOUSE (G. B. Bunnell, manager): The Wilbur Opera co. finished their week to a succession of crowded and delighted houses. The living pictures were well presented and well received. Sam Jack's Burlesque co. in The Bull Fighter drew well 24-26 and proved amusing. Private Secretary 27-29. Jolly Old Chums 2-4.

HARTFORD.—PROCTOR'S OPERA HOUSE (F. W. Lloyd, manager): The Gay Parisians gave a smooth performance Feb. 20, which was handicapped by an insipid curtain-raiser. Lillian Russell 21 was greeted by a good-sized audience that were disappointed at her production of The Little Duke, and she was severely scored by the local critics. The Tornado 22 was put on with good effect. The Wilbur Opera opened 24 for a week in repertoire and living pictures to good patronage. At the Auditorium vaudeville and pantomime drew large audiences week of 24.—ITEMS: George Turner, for many seasons with Primrose and West, is established here as New England agent for the Appletons' publishing house, and is "playing to S. R. O."—Co. K of the local Seventh Regiment will hold a theatre party April 7, on the occasion of The Wizard of The Nile performance.

MIDDLETOWN.—THE MIDDLESEX (Middlesex Assurance Co., managers): William Barry in The Rising Generation Feb. 20 to poor business. Mr. Barry is an excellent comedian and is supported by a good co. Yale's Devil's Auction co. 26 to large audience. A Bunch of Keys 6.—THE MCDONOUGH (J. C. Southmayd, manager): Ellenwood Players' co. in repertoire gave satisfaction to fair-sized audiences 24-29. Old Rube Tanner co. 3; American Gaiety Girls 4. Wesleyan Minstrels (local) 7.

WATERBURY.—JACQUES OPERA HOUSE (Jere Jacques, manager): Rhea, supported by a strong co., produced Nell Gwynne to a delighted audience Feb. 20. A well-selected co., which included W. J. Ferguson and Josephine Hall, appeared in The Gay Parisians 21. The house was filled with one of the most enthusiastic audiences of the season. A large and delighted audience welcomed Margaret Mather and her excellent co. in Romeo and Juliet 24. Frederick Paulding appeared as Romeo and W. S. Hart as Mercutio. Lincoln Carter's Tornado appeared to a fair-sized audience 25; the scenic effects were good. The Fatal Card attracted a large audience 26.

STAMFORD.—OPERA HOUSE (Minnie Seward's co. in repertoire of plays to fair business. Hoyt's Bunch of Keys 5; The Derby Winner 15.—ITEM: The New Grand Opera House, which was opened January, 1894, has proved anything but a success financially. Early last year the buildings went into other hands, and since that time has been so little used it was decided to turn it into offices and flats. This idea has now been given up, and Stamford will still have an Opera House. It's a cosey little place, good scenery, well furnished, and a credit to any town of this size. Theatregoers who don't always care to journey to New York are pleased with this decision to retain the house as originally constructed.

DANBURY.—TAYLOR'S OPERA HOUSE (F. A. Sheats, manager): Tornado co. played to a very large audience Feb. 24. The play was the best seen here in some time. McCarthy's Mishaps 5; Gorman Brothers in Gilhoolys Abroad 7; The Parada (home talent) 9; White Crook 16; Lost Paradise 25; Coon Hollow 30.

WILLIMANTIC.—LOOMER'S OPERA HOUSE (John H. Gray, manager): French Gaiety Girls Feb. 24 to top-heavy house; excellent satisfaction. Annie Peck 25 to fair attendance. Rice's Surprise Party in 1492 to S. R. O.—ITEM: Special trains were run on C. V. R. R. and N. Y., N. H. and H. R. R. to accommodate crowds to see 1492.

SOUTH NORWALK.—HOYT'S OPERA HOUSE (I. M. Hoyt, manager): The Tornado Feb. 26 to S. R. O. 27. Wood and Shepard's Town Topics 3.

WINSTED.—OPERA HOUSE (J. E. Spaulding, manager): Spider and Fly co. Feb. 21 to a good business; performance fair. Cotton King 25 played to one of the largest houses this season; excellent satisfaction. Lyceum Dramatic Combination 28, being the last attraction of the people's course. Wright-Huntington Stock co. 29.

STAMFORD.—NEW GRAND OPERA HOUSE (J. M. Anderson, lessee): House dark Feb. 20-27. Grand concert 28.

BRISTOL.—OPERA HOUSE (C. F. Michaels, manager): The Tornado (Northern) Feb. 21 played to big house and gave good satisfaction; Rose Sydell's London Belles co. 25 gave a good entertainment to large male house.

NORWICH.—BROADWAY THEATRE (Dodge and Harrison, managers): The Fatal Card was presented in a creditable manner Feb. 21 to a good-sized house. The co., under the management of Julius Cohn, was a fairly good one and the scenery and mechanical effects elaborate and effective. The Devil's Auction 25 did well, and the spectacular and variety features were heartily applauded. What was announced as the last performance in this city of 1492 took place 28 before a large audience. A Trip to Chinatown next.—BREED'S OPERA HOUSE (Ira L. Jackson, manager): The White Crook 27.

ROCKVILLE.—HENRY THEATRE (Murphy and Windhiser, managers): Sowing the Wind 20 to a large and appreciative audience. Two Johns 3.—OPERA HOUSE (J. H. Freeze, manager): William Barry 21 to good house. The French Gaiety Girls 27 to fair house. Ellenwood Players 2-7.

FLORIDA.

JACKSONVILLE.—PARK OPERA HOUSE (J. D. Burbridge, manager): Clara Morris Feb. 18 drew a good house, notwithstanding the occasion was one of important local events. The entire cast was excellent, and the intense interest manifested showed how well Miss Morris's work is appreciated here. Greater Twelve Temptations 21, 22, including matinee, played to good business. Of the specialties introduced, Gus Bruno, Jr., and Kate Gilbert deserve special mention. Black Crook 24, under the management of John H. Springer, packed the house. The costumes and scenery are much above the average. Our Country Cousin 25, Roland Reed 3.—ITEM: The local lodge of B. P. O. E., No. 221, gave a very enjoyable Social Session the night of 22, at which were many of the male members of the Greater Twelve Temptations co.

PENSACOLA.—OPERA HOUSE (J. M. Coe, manager): The Baldwin-Melville co. Feb. 17-22 played to small business, owing to Lenten season. Will continue in repertoire 24-29. A Bowery Girl 2.

GEORGIA.

THOMASVILLE.—OPERA HOUSE (T. L. Spence, manager): Lecture by Rev. Sam Jones Feb. 24 to S. R. O.

BRUNSWICK.—L'ARIOSO OPERA HOUSE (M. A. Baker, Jr., manager): Black Crook Feb. 22; fair receipts; inferior performance. Montgomery booked for 14-16 did not materialize. The Scout 29.

COLUMBUS.—SPRINGER OPERA HOUSE (Springer Brothers, managers): House dark week ending Feb. 23.

ROME.—NEVINS' OPERA HOUSE (James B. Nevin, manager): The Sherwood Concert and Opera co. pleased a good house Feb. 19. Black Crook 28.

ALBANY.—GRAND OPERA HOUSE (J. C. Winberg, manager): Frank Jones in Our Country Cousin Feb. 17 to an appreciative audience.—ITEM: Frank Jones's engagement concluded the season at this house, which is now being turned into a gymnasium, and there will be no more performances here until the new Opera House is completed. The contract for building same has not yet been made.

SAVANNAH.—SAVANNAH THEATRE (J. C. Shaw, manager): Mabel Paige and a good co. closed a most successful engagement Feb. 17-22 in repertoire at popular prices. Josephine Florence Shepherd, E. H. O'Connor, Oscar P. Sissons, and Charles Eberhardt gave excellent support. Roland Reed 4. Paradise Alley 5. Country Cousin 7. Grau Opera co. 9-13.—ITEM: Edward Thurnauer, representing Herrmann, reports good business.

GRIFFIN.—OLYMPIC THEATRE (J. D. Hoffman, manager): Dick P. Sutton's Texas co. 4 in Texas or the Siege of the Alamo.

DELAWARE.

WILMINGTON.—GRAND OPERA HOUSE (Jesse K. Baylis, manager): Bonnie Scotland came Feb. 21 to good house. McCarthy's Mishaps 24 to fair business. Joe Ott 28. A Country Circus 29. For Fair Virginia 2. On the Mississippi 4. Trilby 5. Robert Hilliard 6.—BIJOU THEATRE (John Dougherty, manager): House is dark this week. The French Folly co. 2-4.—ITEM: The Bloomer Girl co. is at the Clayton House claiming they had a contract to appear at the Bijou 24-29. The management, however, deny this, and in consequence a suit will be brought.

ILLINOIS.

PEORIA.—GRAND OPERA HOUSE (Chamberlin, Barhydt and Co., managers): Clay Clement and co. in his own piece, The New Dominion, to a large and fashionable audience Feb. 20. It can be safely said that Mr. Clement made the hit of the season, and upon his return date he will tax the capacity of the Grand. Pro-

A Money Winner

Fifth Season - 1896-97

THE LITTLE QUEEN OF COMEDY

MABEL PAIGE

Playing to crowded houses in the leading Southern cities, including theatres on Klaw and Erlanger's and Henry Greenwall's circuits. Now filling return dates as follows: Atlanta, Savannah, Charleston, S. C.; Chattanooga, New Orleans, Memphis, Nashville, Evansville, Ind., Indianapolis, Detroit and Dayton.

Repertoire of Twelve Plays, Legitimate, Farce, Musical Comedies and Operettas.

ALL UP TO DATE

Productions Handsomely Costumed and Staged. Superb Printing.

Playing Week Stands in Cities Only, at Popular Prices.

A few weeks wanted first of next season in the North and East, in connection with our Southern territory. Write immediately, stating open time and best sharing terms.

ADDRESS H. E. ELAM, Mgr.,

Lock Box 294, SUFFOLK, VIRGINIA.

WM. J. GILMORE'S ENTERPRISES

THE PARK THEATRE

WM. J. GILMORE . . . LESSEE AND MANAGER

DEVOTED TO LEADING ATTRACTIONS ONLY

A MODEL THEATRE IN EVERY RESPECT

Now under live management and playing to greater business than has been accorded this house since its inaugural opening

BOOKING FOR SEASON '96-7

THE BEST ATTRACTIONS ONLY CONSIDERED

SHARE GUARANTEE OR CERTAINTY

GILMORE'S AUDITORIUM

WM. J. GILMORE . . . . . PROP. AND MANAGER

HANDSOMEST, SAFEST, BEST THEATRICALLY

ALL THAT IS NOVEL.—FIRST

Features in Vaudeville

Foremost Spectacles

Travesty and Extravaganza Companies

Playing only that which is out of the ordinary

No Room for Anything Commonplace

Timely features or combinations can always be placed at terms satisfactory to all concerned.

ADDRESS ALL COMMUNICATIONS TO

WILLIAM J. GILMORE, GILMORE'S AUDITORIUM, PHILA., PA.

IMPORTANT! CHANGE OF NAME

Beginning March 7th, The

LEWISTON AND AUBURN PARLOR THEATRE

Will be known as the

Lewiston and Auburn Opera House

Good Open Time for this and next Season. First-Class Attractions ONLY GEO. K. ROBINSON, Manager.

New York Representatives, Empire Theatrical Exchange, 1368 Broadway.

A Genuine, Substantial, Solid Hit!

Pronounced by the best Managers, the Critics and the Public "A merry, witty, very funny attraction." We please everybody, return time offered us everywhere.

The Best of All Burlesque Comedians

JOHN J. BURKE

And a very clever company in the new, up-to-date and clean musical absurdity called

"THE DOCTOR."

Time for this season all filled in the big city week stands—no better evidence of our hit than this can be presented. Now booking for next season in the best popular houses only. Write me as per route in all Dramatic papers or to my permanent address, 245 East 14th St., New York city. Yours successfully,

EDWIN P. HILTON, Manager.

A Good Impression

created by artistic engraving and printing has much to do with a show's success. We are designers, engravers and printers. We number among our clients the leading lights of the profession. "Anything from a card to a three-sheet." Write for estimate.

The Chicago Photo Engraving Co., 81 5th Ave., Chicago.

THE FIRST LOAN OFFICE IN AMERICA.

William Simpson

No. 91 Park Row, New York,

ONE BLOCK ABOVE THE BROOKLYN BRIDGE.

LOANS TO ANY AMOUNT

ON PERSONAL PROPERTY

RATES LOWER AND TIME LONGER THAN IN ALL OTHER CITIES.

PACKAGES BY EXPRESS OR MESSENGER RECEIVE SAME ATTENTION AS PERSONAL CALL.

fessor John B. De Mott, of the New York University, lectured on electricity 21 to a crowded house. Hoyt's A Milk White Flag 27; Joe Cawthorn in A Fool for Luck 28; Marie Wellesley co. in repertoire 2-7; Kellar 10; At Fort Bliss 13-18; Bells 14. Anne E. Davis week of 16 in repertoire.——THE AUDITORIUM (Lem. H. Wiley, manager): O'Hooligan's Masquerade 20-22 and matinee 22 to good business; very poor performance. Spencer's regular band concerts came in for their full share of business 23. The Glick Comedy co. 24-26 opened to a big house at popular prices. Poor co., comprising only six people. Al. G. Field's Darkest America 28, 29. Town billed like a circus. Spencer's Military Band concert, with new specialties, 1; Braving the World 2-4; Lost in New York 5-7; Spencer's Band concert 8.——ITEMS: Clay Clement received a very handsome floral offering from his college chums upon his appearance here 20.—Manager Powers, of Hooley's Theatre, Chicago, was Joseph Adelman's guest here 20 and witnessed Mr. Clement's production of The New Dominion, which he booked for his house next October.

SPRINGFIELD.—CHATTERTON'S OPERA HOUSE (R. I. Chatterton, manager): Murray and Mack in Finnigan's Ball drew a topheavy house and pleased them well Feb. 15. Clay Clement, with a first-class co., played to small business, but gave a first-class performance 19. A Trip to Chinatown 21. The S. R. O. card was out early in the evening; performance hardly up to its former reputation. A Baggage Check was welcomed by a good house, only to be disappointed by a poor performance 24. The Clara Schuman Ladies' Orchestra opened a week's engagement to good business 25.——ITEM: Myrtle Loring, who with her sister Bonita do a very clever turn in Finnigan's Ball and who was hurt during the performance here, is resting at the Palace Hotel. She is improving rapidly and expects to join the co. soon.

CHAMPAIGN.—WALKER OPERA HOUSE (J. W. Mulliken, manager): Clay Clement in The New Dominion Feb. 21 was enthusiastically received by a good audience. Mr. Clement received two curtain calls.

AURORA.—OPERA HOUSE (J. H. Plain, treasurer): House dark Feb. 16-22.

ELGIN.—DU BOIS OPERA HOUSE (Fred W. Jencks, lessee and manager): Fanny Rice in At the French Ball Feb. 21 to a small but appreciative audience. The support was above the average. Morrison's Faust 11; 8 Bells 17; Alexander Salvini 23.

LITCHFIELD.—RHODES' OPERA HOUSE (Hugh Hall, manager): House dark Feb. 18-24.

MOUND CITY, ILL.—OPERA HOUSE (Betts and Hays managers): Old Farmer Hopkins (Davidson's) played to a good house Feb. 22 and gave a good performance; everybody well pleased. House dark 24-29.

STREATOR.—PLUMB OPERA HOUSE (J. E. Williams, manager): The Columbia Minstrels, a home organization, Feb. 20-22 to fair business.

MATTOON.—DOLE OPERA HOUSE (Charles Hogue, manager): L. J. Carter's Defaulter Feb. 18; satisfactory performance to fair business. The Old Maids' Convention (local) 22 to a big house.

MONMOUTH.—PATTEE OPERA HOUSE (Webster and Perley, managers): Alvin Joslin Feb. 18 to a fair house; performance not as good as former ones. Murray and Mack 20 to a large house. Finnigan's Ball, better than ever before, was presented. Repertoire co. 24-29; Monmouth Merry Men 6.

ROCKFORD.—OPERA HOUSE (C. C. Jones, manager): Fanny Rice as Nancy At the French Ball gave a delightful performance which pleased a good house Feb. 22.——ITEM: Grace Wolvin, a former Rockford girl, made her first appearance before a home audience and made a favorable impression.

STERLING.—ACADEMY OF MUSIC (M. C. Ward, manager): A very enjoyable testimonial benefit by home talent was given on retiring Manager Hemstead Feb. 21.——ITEM: The plans of the new manager of the Academy, M. C. Ward, are nothing but the best attractions and only one a week. Until 2 the Academy will be closed for repairs.

JACKSONVILLE.—GRAND OPERA HOUSE (Tindale, Brown and Co., managers): William Hawley Smith Feb. 17 to a good house. Clay Clement 18 to a fair house. His German character was the best ever seen in this city. The audience was highly entertained, giving him two curtain calls. J. B. De Motte 20 to a good house. A Trip to Chinatown 22 to good business and satisfaction.

PEKIN.—TURNER OPERA HOUSE (Phil Becker, manager): Laura Biggar and Burt Haverly in A Trip to Chinatown Feb. 20 were fully appreciated by a large audience. Supporting co. good. Receipts, $300. Local production of Josh Winchester, a war drama, for the benefit of G. A. R., scored a success before a crowded house 21. Numerous specialties were introduced which were very clever, especially those by Ernest Clayton, the whistler. Al. G. Field's Colored Minstrels 27.

QUINCY.—EMPIRE THEATRE (Chamberlain, Barhydt and Co., managers): Joe Cawthorn in A Fool for Luck Feb. 18 to a light house; fair performance. Charles L. Davis in Alvin Joslin 21 to light business. James T. Kelly, with a good supporting co., in A Baggage Check 22, matinee and evening, pleased fair-sized audiences. Specialties good. Robert Downing 28.

DECATUR.—POWERS' GRAND OPERA HOUSE (J. F. Given, manager): Murray and Mack in Finnigan's Ball delighted a large audience Feb. 19. The Flints opened 24 to S. R. O. Sol Smith Russell in An Every Day Man comes 9, on which occasion ex Manager Haines will be tendered a benefit.

CLINTON.—NEW OPERA HOUSE (John B. Arthurs, manager): Knights of Pythias anniversary musical and speeches, after which a grand banquet, to a packed house Feb. 20.

BLOOMINGTON.—NEW GRAND (C. E. Petty, manager): A Trip to Chinatown drew a fair-sized audience Feb. 19.

MOLINE.—AUDITORIUM OPERA HOUSE (A. C. Woodyatt, manager): O'Hooligan's Masquerade Feb. 24 made their first appearance in the city and pleased a large audience.

EFFINGHAM.—AUSTIN OPERA HOUSE (Warren and Austen, managers): Hart's Twentieth Century Players opened Feb. 19 for nine nights; business fair. The managers, Wagoner and Bessell, left suddenly after the fourth performance with all bills and salaries unpaid. Co. reorganized and will finish the engagement. Carrie Russell Opera co. 21 gave a wretched performance. Little Nugget 13.

GALESBURG.—THE AUDITORIUM (F. E. Berquist, manager): The Gordon and Gibney co. 17-22 played to packed houses. Henry Watterson lectured 25 to a large audience. O'Hooligan's Masquerade 27; Joe Cawthorn 29; Svangetaha Club Minstrels (local) 5.

BELLEVILLE.—TIEMANN'S OPERA HOUSE (L. E. Tiemann, manager): Delmonico's at Six Feb. 16 to a small house. Field and Hanson's 1, Alvin Joslin 12, The Engineer 15, A Night's Frolic 19.

EAST ST. LOUIS.—MCCASLAND'S OPERA HOUSE (Frank McCasland, manager): A Trip to Chinatown drew two large houses Feb. 21. Laura Biggar made a hit as the Widow, and Burt Haverly made a very acceptable dying man. Charles H. Davis 4, A Baggage Check 8, Herbert Cawthorn 15.——ITEMS: Ezra Kendall, booked for 1, canceled.—J. T. McCasland, owner of the Opera House, is considering an offer from Merritt and Davis, of Finnigan's Ball co., for the purchase of the house.

JOLIET.—OPERA HOUSE (William H. Hulshizer, manager): Hon. Bob and Alf Taylor Feb. 24, 25 to fair business. Frank Bush in A Girl Wanted 7.

DIXON.—OPERA HOUSE (F. A. Truman, manager): House dark Feb. 17-24. Ellison, the Mormon Wizard, 27.

PRINCETON.—APOLLO OPERA HOUSE (C. G. Cushing, manager): House dark Feb. 23-27. O'Hooligan's Masquerade 28. The Volunteer 2, 3.

WAUKEGAN.—GRAND OPERA HOUSE (George K. Spoor, manager): Slayton's Jubilee Singers, under the auspices of the Y. M. C. A., Feb. 21. S. R. O. sign out at 8 o'clock. Band concert, under the auspices of the Northern Illinois Band, 22; house poor. House dark week 24.

INDIANA.

NEW ALBANY.—OPERA HOUSE (J. D. Cline, manager): The benefit tendered Gertrude Haynes of the disbanded Visscher Haynes co. was largely attended 18. The musical programme was an excellent one and the audience well pleased. James Armstrong of Callahan's Faust co. was especially well received. A Cold Day was presented to a large and appreciative audience 20. Peralou D. Fisher as Able Egbert, and Ed Cogley as Jacob Bow were irresistibly funny in their respective roles, and each made decided hits. Miss Harvey's rendition of "Ben Bolt" was repeatedly encored. The supporting co. is the best Mr. Fisher has ever had. A number of pleasing specialties were introduced, all of which were well executed. The Washington Day entertainment given by local talent 21, 22 for the benefit of the public schools, was well patronized, the S. R. O. sign being displayed both evenings. The entertainment was a meritorious one, much credit being due Stage-Manager Korbison and his assistants. The Defaulter 25; Laughing Girl 2.——ITEMS: Harry Rowe has taken the place of Robert Bouchier in A Cold Day. A. B. Fraunbar, manager of A Cold Day co., is negotiating with James Brooks for an elaborate production of Master and Man for next season. Frederick Montague has joined The Defaulter co., playing the leading part. Mr. Montague was with the Potter Bellew co. until last week when that co. closed their season at St. Louis.

FORT WAYNE.—MASONIC TEMPLE (Struder and Smith, managers): Week of 17 Jessie Mae Hall co. rendered The Princess of Patches 17; The Pardon that Came Too Late 18; A Man of Mystery 19; The Telegram 20; Looking Backward 21; Satan's Foot Ball 22 to big business, having the S. R. O. sign out three times. Lost in New York 2, 3; Stetson's U. T. C. co 4; Stuart Robson 5; Mrs. General Tom Thumb 6, 7; His Wife's Friend 9; Lillian Kennedy 11, 12; Rhea 14.——EMPIRE THEATRE (Louis Heilbroner, manager): Lyon Comedy co. 19-22 to good business. American Vaudevilles week of 24.

LOGANSPORT.—DOLAN'S OPERA HOUSE (S. B. Patterson, manager): Mrs. General Tom Thumb and her co. of Liliputians 20-22 to good business; S. R. O. at matinee 22. They give a pleasing performance. Clay Clement in The New Dominion 25; large and well-pleased audience. Mr. Clement as the Baron is excellent and his supporting co. is good. Fencing Master Opera co. 28. Ida Van Cortland March 2-7; Rice's 1492, 13; Hoyt's Trip to Chinatown 20; James A. Herne in Shore Acres 26; Old Homestead 28.

KOKOMO.—OPERA HOUSE (F. E. Henderson, manager): The Fencing Master Opera co. Feb. 27.——ITEM: Sipe and Dolman's dog and pony show started from this city 25 and will open the season at the Columbia Theatre, Frankfort, Ind., giving a two nights' performance.

NEW CASTLE.—ALCAZAR THEATRE (J. F. Thompson, manager): Lost in New York 19; small but appreciative audience. Norris Brothers' dog and pony show 20; good performance. Eldon's Comedians 24-29 in repertoire to fair-sized house. Lincoln J. Carter's Defaulter 4; Al. G. Field's Darkest America 11.

TERRE HAUTE.—NAYLOR'S OPERA HOUSE (James B. Dickson, manager): Sinbad gave satisfaction to a large house Feb. 19. Oliver Byron drew a fair house in Ups and Downs of Life 22. Lost in New York 25; small house.

ELWOOD.—OPERA HOUSE (W. F. Van Arsdale, manager): House dark.——ITEMS: Charles Minor, of the Two Old Cronies co., is visiting friends here. Mrs. Harry Carter joined her husband with the Sinbad co. 19 at Anderson. Ed West, formerly advance agent for Waverly's Minstrels and Colonel McCall's Opera cos., was here 21.

MARION.—WHITE'S OPERA HOUSE (E. L. Kinneman, manager): The Howard Wall Comedy co., booked for a week's engagement were unable to fill in the last three nights owing to a fire which occurred 20 in a business room under the opera house. Although no damage was done the house the management were compelled to close it until the insurance had been adjusted. Virginia Knapp, the psychic wonder, will reopen the house 25.——NEW ALLAN (M. B. Edmeston, manager): The house is completed and everything in readiness for Clay Clement's opening 26. Gloriana 28.

LAFAYETTE.—GRAND OPERA HOUSE (George See ger, Jr., manager): Sinbad the Sailor Feb. 20 to fine business. Lost in New York 26; Clay Clement in the New Dominion 27.——ITEM: John P. Gagen, of the city, has under serious consideration the erection of a magnificent opera house block. Mr. Gagen will not name the location. "If I build an opera house," said he, "it will be a first-class structure with every modern appointment."

ANDERSON.—GRAND OPERA HOUSE (I. E. May, manager): Wang Feb. 29; poor business; performance not up to standard. Merchant's Carnival 20, 21; fair business. Lost in New York, with matinee, 22; S. R. O.; co. not as good as in former years. Clay Clement in The New Dominion 24; fair business; performance excellent and scored the greatest hit of the season. Too much cannot be said of Mr. Clement. Kellar 27; The Doctor 29; Shore Acres 3; Robert Downing 4.

RICHMOND.—PHILLIPS' OPERA HOUSE (J. H. Dobbins, manager): The Fencing Master Feb. 21; S. R. O.; good satisfaction. Stetson's U. T. C. 26; Two Old Cronies 27.——THE BRADLEY (George Bradley, manager): Lost in New York 20; poor business. Clay Clement 29; Shore Acres 5.

AUBURN.—HENRY OPERA HOUSE (H. C. Henry, manager): Adeline De Wolf Reynolds Literary Banquet co. Feb. 24 to the smallest house of the season; performance fair and audience satisfied. Peck's Bad Boy 3.

DUNKIRK.—TODD OPERA HOUSE (Charles W. Todd, manager): A. Q. Scammon's American Girl 26; small house. It is without doubt the strongest ever seen here. Griffith's Faust 2; Defaulter 10; Eldon's Comedians 16-21; Tornado 25.——ITEM: Manager Todd is sparing no expense to render the production of Faust equal to that given on any stage in the country. He has had all the necessary electrical connections put in. The glass factories have all started up and Dunkirk is once more the crown city of the gas belt.

CONNERSVILLE.—ANDRE'S THEATRE (D. W. Andre, manager): Fisher's Cold Day co. Feb. 25; excellent performance; good house. O'Hooligan's Masqueraders 10; John J. Burke in The Doctor 14.

FRANKFORT.—COLUMBIA THEATRE (Aughe and Bennefield, managers): Sinbad, by the American Extravaganza co. Feb. 22; one of the largest and most fashionable houses of the season at advanced prices; performance first-class. Jessie Mae Hall 9-14.

MADISON.—GRAND OPERA HOUSE (F. E. Deloste, manager): Amateur talent, under auspices of Madison Athletic and Cycle Club in Black Flag Feb. 17; good house; performance above the average. Lincoln J. Carter's Defaulter co. 27.—HOLLIS' VAUDEVILLE THEATRE (William Hollis, manager): Schuyler's Vaudeville co. 17-22; good houses.

MUNCIE.—WYSOR'S GRAND OPERA HOUSE (H. R. Wysor, manager): Sinbad Feb. 17; full house. The Fencing Master 22; large house; both performances were excellent.

NOBLESVILLE.—WILD'S OPERA HOUSE (C. C. Curtis, manager): Dark Feb. 17-22; Katherine Germaine in Fencing Master 26.

PORTLAND.—AUDITORIUM (A. D. Miller, manager): A Thoroughbred Feb. 20; fair business; performance fair. High School entertainment 21 to the capacity of the house; pleasing entertainment. Griffith's Faust, return date, March 3.

HUNTINGTON.—OPERA HOUSE (H. E. Rosebrough, manager): Charity concert, local, Feb. 20; big business. Anna E. Davis co. commenced a week's engagement 24; S. R. O.; made a big hit. O'Hooligan's Masquerade, return, 6.

PERU.—PAVILION (J. T. Rademaker, manager): Howard Wall's Comedy co. Feb. 24-29.

ROCKVILLE.—OPERA HOUSE (D. Strouse, manager): Dark week of Feb. 24 except 27 when Lost in New York came.——CARLISLE HALL (D. Carlisle, manager): Dark 24-29.

ELKHART.—BUCKLIN OPERA HOUSE (David Carpenter, manager): A. Q. Scammon co. in The American Girl Feb. 24; performance good; deserved a better house.

EVANSVILLE.—GRAND (King Cobbs, manager): Mr. and Mrs. Oliver Byron in The Ups and Downs of Life drew a small house Feb. 20. Charley's Aunt March 3; Wang 11; Private Secretary 27.——PEOPLE'S (T. J. Groves, manager): Lincoln J. Carter's Tornado drew a good house 23.

VINCENNES.—GREEN'S OPERA HOUSE (C. G. McCord, manager): Oliver and Kate Byron presented Ups and Downs of Life Feb. 21; good business. Mr. and Mrs. Byron have surrounded themselves with a capable co. and the play was well received.

WABASH.—HARTER'S OPERA HOUSE (Harter Brothers, managers): John Griffith in Faust to advance prices Feb. 29; every seat in the house sold. Stetson's U. T. C. March 5.

UNION CITY.—CADWALLADER'S THEATRE (C. H. Cadwallader, manager): Lost in New York 21; fair audience. Jephtha's Vow, a musical drama presented by local talent, 27, 28. Shore Acres 4.——ITEM: Manager Cadwallader has booked several fine attractions for March, which are among the best he has ever had.

GOSHEN.—THE IRWIN (Frank Irwin, manager): Charley's Aunt to a crowded house Feb. 22; satisfactory entertainment.

IDAHO.

POCATELLO.—OPERA HOUSE (H. B. Kinport, manager): House dark Feb. 17-22. Bowman and Young's Minstrels 24.

IOWA.

CEDAR RAPIDS.—GREENE'S OPERA HOUSE (John B. Henderson, manager): Murray and Mack drew a big house in Finnigan's Ball Feb. 24. The specialties of Winifred Stewart, the Loring Sisters and Clayton White are excellent. Alexander Salvini appeared in Three Guardsmen 26 to S. R. O. Neighboring towns contributed liberally to swell the house. State Oratorical Contest 27 to S. R. O. Merry World 3; Morrison's Faust 6; 8 Bells 9.——ITEMS: Ed H. Smith, treasurer of Greene's, was married to Ella Cook, a very estimable young lady and society leader of this city, 13. They are enjoying a wedding trip in the South.—Professor Schmidt has resigned his position as leader of Greene's orchestra, to take effect 1. He will be succeeded by W. L. Myers. The latter's many friends both in and out of the profession will be glad to see him back in his old place.—A. D. McLean, the hustling advance representative of The Merry World co., spent 24, 25 here.

KEOKUK.—OPERA HOUSE (D. L. Hughes manager): The Opera House orchestra gave a concert Feb. 28 to a profitable patronage, presenting a programme that was appreciated to the extent of winning numerous encores. John W. De Mott (lecture) 2; Gus Heege in A Genuine Gentleman 4; Brothers Byrne in 8 Bells 6; A Baggage Check (return engagement) 10.——ITEMS: J. C. Hubinger recently bought all the outstanding stock of the Keokuk Opera House co. and is now the sole owner of the property. Rumor has it that Mr. Hubinger, who lost his wife by death about a year ago, is soon to marry a young lady who formerly lived here.—Faust, on its fourth production here (first engagement during the Lenten season), drew nearly $400, while A Baggage Check, which came the following night, coaxed almost $300 into the box-office.

ALGONA.—CALL'S OPERA HOUSE (C. H. Blossom, manager): House dark week of Feb. 24. John Dillon 5.

FORT MADISON.—ERINGER GRAND (C. H. Salisbury, manager): Morrison's Faust Feb. 19 pleased a large audience. Charles L. Davis in Alvin Joslin 20 did not fare so well, although the audience was well pleased. A Baggage Check 11; Fabio Romani 19.

OTTUMWA.—GRAND OPERA HOUSE (J. Frank Jersey, manager): Marie Wellesley's Players opened Feb. 24 for a week's stand at popular prices to S. R. O. A Fool for Luck 22 to fair business. A Baggage Check to good business 19. Return date 13.

OSKALOOSA.—MASONIC OPERA HOUSE (H. L. Briggs, manager): Marie Wellesley's Players opened a week's engagement Feb. 17. Owing to poor business Manager Briggs closed the house 19. Joe Cawthorn in A Fool for Luck 24 gave one of the best comedy performances ever seen in the house. Salter and Martin 27; 8 Bells 3; Faust 7; The New Woman 10; Baggage Check 13.

BOONE.—PRIPPS OPERA HOUSE (J. J. Kirby, manager): Local talent Feb. 24, 25 in the Confederate Spy, Beach and Bowers' Minstrels 3; Morrison's Faust 4.

SIOUX CITY.—PEAVEY GRAND (A. B. Beall, manager): Alexander Salvini presented Hamlet and The Three Guardsmen to fashionable audiences Feb. 19, 20. Davenport Brothers in mind reading drew large houses 28. Beach and Bowers' Minstrels opened for two nights 24 to S. R. O.

DAVENPORT.—BURTIS OPERA HOUSE (Becker and Kindt, managers): Joe Cawthorn in A Fool for Luck 20 gave a satisfactory performance to a light house. Murray and Mack in Finnigan's Ball 23 drew a large and appreciative audience. The specialties introduced were very good and heartily applauded.

IOWA CITY.—OPERA HOUSE (Perry Clark, manager): Leland Powers in impersonations closed the lecture course Feb. 23 to S. R. O. Joe Cawthorn in A Fool for Luck 28.

MARSHALLTOWN.—ODEON THEATRE (I. C. Speers, manager): Alexander Salvini presented Don Cæsar de Bazan to enthusiastic audience Feb. 25. Excellent satisfaction; good co. 8 Bells 2; Faust 5; The Merry World 9.

FAIRFIELD.—GRAND OPERA HOUSE (M. F. Black, manager): House dark Feb. 23, 29. Beach and Bowers Minstrels canceled date.

DUBUQUE.—GRAND OPERA HOUSE (W. T. Roehl, manager): The Merry World was presented to one of the largest audiences of the season Feb. 19 and gave a very fine performance; excellent co.

FORT DODGE.—FESSLER OPERA HOUSE (G. F. Rankin and C. H. Smith, managers): Hoyt's A Trip to Chinatown Feb. 15; largest house of the season except one. Receipts $467.50. Good performance. Salter and Martin's U. T. C. co. to big house 20. Bob Burdette 21; good house.

DES MOINES.—FOSTER'S OPERA HOUSE (William Foster, manager): House dark Feb. 17-22; Salvini 24; Joe Cawthorn 25; 8 Bells 28, 29; Faust 3, 4; Frank Bush 6; A Merry World 7.——GRAND OPERA HOUSE (William Foster, manager): House dark 17-22. Uncle Tom's Cabin 24-26.

MUSCATINE.—COLUMBIA OPERA HOUSE (Carl Lemdecker, manager): House dark week of Feb. 17. Joe Cawthorn in A Fool for Luck 27.——OLD OPERA HOUSE (Clark E. Nelson, manager): The Vincent-Streeter co. closed a week's engagement to very good business 17.

CLINTON.—DAVIS OPERA HOUSE (William McMillan, manager): The Flints, hypnotists, closed a successful week Feb. 22. O'Hooligan's Masquerade 26 to very fair business gave a lively rough and tumble variety performance. Canthoni Concert co. 4; Canary and Lederer's Merry World 5.

WATERLOO.—BROWN'S OPERA HOUSE (C. F. Brown, manager): Hoyt's Trip to Chinatown Feb. 10. Notwithstanding the co. had shipped their scenery to Chicago they played to $400 and pleased every one. Elks' Minstrels (local) 15 to big house.

KANSAS.

PITTSBURG.—OPERA HOUSE (D. O. Lane, manager): Professor Block, assisted by local talent, pleased good-sized audiences Feb. 21, 22. Fireman's Ward 29. Trip to Chinatown 12 and Gus Milton Comedy co. week of 16; Barnes and Marvin co. week of 23.

WICHITA.—CRAWFORD'S OPERA HOUSE (E. S. Martling, manager): House dark week ending Feb. 22; Sinbad 28.——AUDITORIUM (C. W. Betting, manager): The Jessie Couthoni Comedy co. gave a very satisfactory entertainment 22 to good business. Sousa's Band 2.

TOPEKA.—GRAND OPERA HOUSE (L. M. Crawford, circuit manager; O. T. Crawford, local manager) Sinbad Feb. 27.—CRAWFORD'S OPERA HOUSE: Charles B. Marvin's Players 17-22 at popular prices to a very large average business. The co. is good, carries a good wardrobe and gave an excellent rendition of well-known plays. Mr. Marvin is a pretty strong actor now and will be a much better one before long if study and work will do it. A. V. Pearson's co. in White Squadron 24-29.

ARKANSAS CITY.—FIFTH AVENUE OPERA HOUSE (J. F. Hess, manager): Sharpley's Lyceum co. played a week's stand Feb. 16-22 to big houses. This is one of the best repertoire co.'s ever seen here.

WINFIELD.—GRAND OPERA HOUSE (T. B. Myers, manager): The house has been dark for past week. Lyman Sperry, lecturer, Feb. 25. A Breezy Time March 5.

EMPORIA.—WHITLEY OPERA HOUSE (H. C. Whitney, manager): House dark 17-22.

WELLINGTON.—WOOD'S OPERA HOUSE (Asa M. Black, manager): Curtis-Henderson co. in repertoire Feb. 17-22; small houses; co. poor.——AUDITORIUM (Charles J. Humphrey, manager): Lyman B. Sperry lectured on "Gumption and Grit" 19 to a full house; lecture well received. Leland T. Powers, impersonator 25.

HUTCHINSON.—OPERA HOUSE (Morris R. Cain, manager): Alpine Concert co. to very light business Feb. 21, 22.

LAWRENCE.—BOWERSOCK'S OPERA HOUSE: Dan'l Sully and co. entertained a fair-sized audience Feb. 24. Mr. Sully has surrounded himself with a good co. and his Batchelor's Wives is certainly very amusing.——UNIVERSITY HALL: Professor Penny will direct a chorus of seventy-five voices in Creation 28.

LEAVENWORTH.—CRAWFORD'S GRAND OPERA HOUSE (Mr. Bowman, manager): Beach and Bowers' Minstrels Feb. 17, 18 to good business.

KENTUCKY.

HENDERSON.—PARK THEATRE (A. D. Rowe, manager): Oliver Byron in Ups and Downs of Life Feb. 19 to a very small audience; poorest performance of the season. The Tornado 24 to a small house below and fairly good above; performance pleasing to the gallery.

PADUCAH.—MORTON'S OPERA HOUSE (Fletcher Terrell, manager): The Tornado to a small house Feb. 18. Girl I Left Behind Me to a small but appreciative house 20. The Land of the Living 25.

PARIS.—GRAND OPERA HOUSE (Scott and Mitchell, managers): Robert Mantell Feb. 25; Hi Henry's Minstrels 29; Parisian Vaudevilles (1 cal.) 3; Wang 10; Land of the Living 13; Shore Acres 29; Alvin Joslin 24.

DANVILLE.—OPERA HOUSE (J. M. Cullins, manager): House dark week ending Feb. 25. Hi Henry 27.

LEXINGTON.—OPERA HOUSE (Charles Scott, manager): Della Fox Opera co. Feb. 19; excellent performance to a packed house. Princess Bonnie 22 to good business; performance first-class. Robert Mantell 24 to fair business; performance good.

ASHLAND.—THE ASHLAND (W. Meinhart, manager): Lillian Kennedy in She Couldn't Marry Three, Feb. 29; poor business; should have had a packed house as the co. is good.

OWENSBORO.—NEW TEMPLE THEATRE (J. J. Sweeney, manager): The Girl I Left Behind Me Feb. 21 to good business; performance gave satisfaction. Selene Johnson does good work as Kate Kennion.

BOWLING GREEN.—POTTER'S OPERA HOUSE (M. Robertson, manager): Robert Mantell, supported by a good co., in Monbars Feb. 19; performance excellent; good house; several curtain calls.

WINCHESTER.—OPERA HOUSE (Walker Baughman, manager): John Griffith's Faust Jan. 28 to S. R. O. Side-Tracked Feb. 13; good business; fair performance. In Old Madrid 18 to a small but delighted audience. A Wild Goose Chase 24.

MT. STERLING.—GRAND OPERA HOUSE (W. B. O'Connell, manager): Kentucky Univesity Glee and Mandolin Club Feb. 21 to fair house. Hi Henry's Minstrels 2.

LOUISIANA.

LAKE CHARLES.—WILLIAMS' OPERA HOUSE (Paul Sullivan, manager): Professor Hillyer to small crowds Feb. 20, 21; Twentieth Century Comedians 23, 24 to very poor satisfaction.

SHREVEPORT.—GRAND OPERA HOUSE (Leon M. Carter, manager): The Private Secretary 9; Thomas W. Keene 16.

MONROE.—OPERA HOUSE (C. T. Madison, manager): House dark week ending Feb. 22.

BATON ROUGE.—PIKE'S OPERA HOUSE (A. H. Huguet, manager): House dark Feb. 24-29.

THIBODAUX.—OPERA HOUSE (H. N. Conlon, manager): House dark week ending Feb. 22.

MAINE.

PORTLAND.—LOTHROP'S PORTLAND THEATRE (Charles C. Tuksbury, manager): Shadows of a Great City played to good business Feb. 20, 21. Coon Hollow 26, 27 to fair attendance. Caroline Miskel Hoyt in A Contented Woman 28, 29 to S. R. O. The Nickerson Comedy co. 2-7; The Vendetta 10; Margaret Mather 13.——ITEMS: Minnie Palmer, booked for 24, 25, canceled. Co. disbanded at Fall River 18 on account of poor financial business.—The sale of seats for A Contented Woman opened 24 and the S. R. O. sign appeared 26, two days before the performance. This is a record-breaker at the Portland Theatre.—$100,000 has been subscribed for a new theatre. Building operations will begin early in the Spring, so that the house may be opened for the season of 1896-97.—Edward H. Thomas, father of the late Charles Thomas, of the theatrical firm of Hoyt and Thomas, died of pneumonia at his home in this city 25 at the age of eighty-three years.—Digby Bell in Hoyt's A Midnight Bell will give three performances for the Elks' benefit in April.—Nat Goodwin is booked for the Stockbridge course at City Hall next month.—Fred Wright, agent for A Contented Woman, was in town 2.—Advance Agent Sprague, for Nickerson Comedy co., was here 26.

AUGUSTA.—OPERA HOUSE (Frank A. Owen, manager): Humanity Feb. 20 to the largest audience of the season. Mr. Grismer, owing to illness, did not appear. Ross O'Neil took his place most acceptably, having three curtain calls. Ellen Beach Yaw 21 pleased a large and fashionable audience. Shadows of a Great City 25 to a small house.

BELFAST.—OPERA HOUSE (F. E. Cottrell, manager): Dark week of Feb. 24.——ITEMS: Manager Cottrell has just had several new scenes painted for his stage.—Local talent are rehearsing for a minstrel performance to be given early in March.

BATH.—COLUMBIA THEATRE (F. A. Owen, manager): W. H. Cleveland's Minstrels gave a good performance to a highly pleased audience Feb. 13. The Arabian athletes and the Japs were the principal features. Joseph Callahan, supported by a good co., in Faust 15 to a fair house and satisfactory performance. Special Delivery 18 to a small but well-pleased audience.

MARYLAND.

FREDERICK.—CITY OPERA HOUSE (A. Gregg Miller, manager): Ross Family in Kodak to big house Feb. 25. Vance's Limited Mail 5; Killarney and the Rhine 17.

HAGERSTOWN.—ACADEMY OF MUSIC (Charles M. Futterer, manager): The Germans in The Gillhoolys Abroad pleased a fair house Feb. 21. The Ross Jollities 2, 3; Carrie Louis 9-14.

CUMBERLAND.—ACADEMY OF MUSIC (J. H. Stahl, manager): The Germans in Gilhoolys Abroad to good business Feb. 20.

BARTON.—AUDITORIUM (Joseph Logsdon, manager): Gorton's Minstrels gave a first-class performance to a small house Feb. 20; on account of bad weather. Audience very well satisfied. House dark 21-7.

LONACONING.—RYAN'S OPERA HOUSE (Maryland Supply Co., managers): Duncan Clark's Female Minstrels gave a very improper performance to a large and disgusted audience. House dark Feb. 26-15.

MASSACHUSETTS.

SPRINGFIELD.—COURT SQUARE THEATRE (W. C. Lenoir): Lillian Russell playing The Little Duke packed the theatre Feb. 22, star and support giving a well-rendered performance. Jewett the magician exemplified his progress in the deceptive art 24 to fair business. Edwin M. Favor and Edith Sinclair gave their light piece, The Jester, appreciatively to a light house 25. They are clever people, and ought to have a good vehicle for their abilities. Orpheus Club concert, local, 26. The club were assisted by Martina Johnstone, violinist, and Lucille Saunders, contralto of New York. The New South (Springfield Bicycle Club) 27, 28; Sowing the Wind 29; May Irwin in The Widow Jones 2; Ward and Vokes 3; Col. Ingersoll 6; Frank Daniels in The Wizard of the Nile 7.——GILMORE'S OPERA HOUSE: American Gaiety Girls played a return date to good business 24-26. The Houdins in a cabinet trick of notable dexterity are their starriest attraction. George L. Gregory's Pantomime co. 27-29.

LOWELL.—OPERA HOUSE (Fay Brothers and Hosford, managers): A local production of Ben Hur, under the direction of Walter C. Clarke, occupied the house during the week of Feb. 17. It was an artistic and pecuniary success, and the performance reflects great credit on both manager and cast. The handsome scenery and costumes, as well as the thorough manner in which the piece was staged, demand special mention. Ward and Vokes in A Run on the Bank 28; Outcasts of a Great City 29; William Morris in Michael Strogoff 2, 3; John Kernell 4; Margaret Mather 5; One of the Bravest 6, 7.——MUSIC HALL (W. H. Boody, manager): Dan A. Kelly in Outcasts of a Great City and The Shadow Detective played 20-22, and matinee to good business. Both plays and co. gave much satisfaction. James P. Stinson in Uncle Hiram 24-26, with matinee did a fair business. The co. were rather weak, which accounts for the lack of interest. Special Delivery 27-29.——ITEMS: Scenic Artist Thomas G. Moses, of Chicago, was in town 22 for a few hours visiting Manager Clarke, of Ben Hur. The greater part of the Opera House scenery, also Ben Hur, is from Mr. Moses' brush.

FALL RIVER.—ACADEMY OF MUSIC (William J. Wiley, manager): The Private Secretary Feb. 22, with Dan Packard and James W. Bankson in the leading parts, gave a mediocre performance to poor business. Edward E. Rice's 1492 co. returned 25 and played to fair-sized houses at regular prices. Margaret Mather 3; Boston Symphony Orchestra 4; John Kernell 5; Shadows of a Great City 7; A Contented Woman 11.——RICH'S THEATRE (Edward E. Rich, manager): Special Delivery by J. J. Coleman's co. 24-26 proved a satisfactory attraction, but business was small. On Erin's Shore 27-29; The White Crook 2-4; O'Hooligan's Serenaders 5-7; Prodigal Father 9-14.——WONDERLAND THEATRE (E. J. Martin, manager): The Henry Burlesque co. closed a week of poor business 22. Zero returned 24, for a week's stay, and repeated its success made earlier in the season. A Trip to the Circus 2-4.——ITEMS: The 1492 co. were in hard luck here. Mark Smith, who plays Isabella, was sick with inflammatory rheumatism in Providence, R. I., and Frank Abbott played the part very successfully. Will H. Sloan, who plays the tramp, was in New York attending some

legal business, and John Keefe assumed his part. Maud Courtenay was not feeling well and fainted during the evening.—Fred Alyn, who came here in advance of the Held in Slavery co., is now advertising agent at the Wonderland Theatre.

PITTSFIELD.—ACADEMY OF MUSIC (Maurice Callahan, manager): The Spider and Fly to a good business 22, with matinee. The Cotton King 26; large and well-pleased audience. James M. Brophy in the role of Jack Osborne, the cotton king, was taken ill during the evening. Despite this he pluckily went on with his part, giving excellent satisfaction and winning the applause of every one. Huntington Stock co. 2-7; Two Johns 9; The Gormans 11; Special Delivery 13; Old Homestead 18.==ITEM: Manager Callahan is confined to his home by illness.

FITCHBURG.—WHITNEY OPERA HOUSE (J. R. Oldfield, manager). Coon Hollow Feb. 21 to small audience. Cleveland's Minstrels 22; matinee and evening to big business. The Sawtelle Dramatic co. opened a week's engagement 24, and played to big houses all the week.==ITEM: Over 1,200 people crowded into the new Leominster Town Hall 24, when Manager Sanderson presented Caroline Miskel Hoyt in A Contented Woman. Play gave satisfaction, and was excellently staged.

MARLBORO.—THEATRE (F. W. Riley, manager): Ward and Vokes Feb. 39 to good business. Co. first-class; good satisfaction. Favor and Sinclair in The Jester 22 to poor business. The Fast Mail 27; Ward and Vokes, return date, 2; Callahan in Faust 7; One of the Bravest 17; Coon Hollow 21; Raymon Moore 20; Ward-Vokes co. return 2.==ITEM: The Marlboro Theatre was crowded 25, 26 on the occasion of the annual minstrel performance of the Union Club, of this city. The artists were composed of prominent business and professional men, among whom were Manager Riley, of the theatre, and F. H. Pope, of the Boston Globe.

MILFORD.—MUSIC HALL (H. E. Morgan, manager: Coon Hollow Feb. 20; S. R. O.; excellent performance; appreciative audience. The Fast Mail pleased a large audience 26. The acting was fine and the stage effects startling and realistic.==ITEM: The present season at this theatre has been one of the most prosperous for several years.

LYNN.—THEATRE (Dodge and Harrison, managers): Ward and Vokes in A Run on the Bank Feb. 21, 22; good houses; performance excellent. Joseph Grismer and Phoebe Davis in Humanity 29; John Kernell in The Irish Aldeman 3; The Shadow of a Great City 4.==MUSIC HALL (Dodge and Harrison, managers): Rice and Barton Comedians in McDoodle and Poodle 20-22, business fair; performance fair. New Henry burlesque 24-26; business fair; performance fair.

LAWRENCE.—OPERA HOUSE (A. L. Grant, manager): William A. Brady's Humanity played a return engagement Feb. 21, 22 to very large business. Joseph Grismer was unable to appear, and his part was acceptably taken by Ross O'Neill. Lincoln J. Carter's Fast Mail 24; a small house. Caroline Miskel Hoyt in A Contented Woman packed the house 26; excellent performance. The Bride of Seville, local, 2-7; Sawtelle Dramatic co., return, 9-15.==CITY HALL: Boston Ideal Club gave a fine concert 24 to a large house.

WALTHAM.—PARK THEATRE (W. D. Bradstreet, manager): Edward M. Favor in The Jester Feb. 21 gave a poor performance of a poor farce to poor business. Co. disbanded at Marlboro 22. Sowing the Wind, presented by a strong co., drew a large-sized audience 22; performance gave unusual satisfaction, each member of cast very good.

GLOUCESTER.—CITY HALL (Lothrop and Tolman, managers): Fast Mail played 22 to a good house, and gave fair satisfaction. Ward and Vokes in A Run on the Bank 25 to a packed house, and gave excellent satisfaction.

SALEM.—MECHANICS' HALL (Andrews, Mouiton and Johnson, managers): Coon Hollow Feb. 22, and matinee to fair business. Ward and Vokes 26.

PLYMOUTH.—GRAND OPERA HOUSE (A. H. Perry, manager): One of the Bravest Feb. 20 to fair business. A Country School 22; S. R. O. A Straight Life 13.

ROCKLAND.—OPERA HOUSE (Edward Whicher, manager): Babb Comedy co. Feb. 18-22 to fair business; good performances.

NORTHAMPTON.—ACADEMY OF MUSIC (William H. Tood, manager): Whitney Opera co. in Rob Roy did good business 24. Co. excellent. E. M. Favor in The Jester 25; business poor; co. weak. It is a pity that so clever a man as Mr. Favor should waste his time and talents on such an absolutely inane piece as The Jester. There are no bright spots in it.==ITEM: Joseph H. Hopkins, treasurer of the Rob Roy co., will spend the coming Summer in Holyoke.

WESTFIELD.—THE OPERA HOUSE (A. H. Furrows, manager): The Jester Feb. 24 gave a very pleasing performance to a small audience.

BROCKTON.—CITY THEATRE (W. B. Cross, manager): One of the Bravest had a light house Feb. 19. The Murray Club gave their twenty-sixth entertainment, presenting Helen of Troy to large and well-pleased audiences matinee and evening 22. The Two Johns had a fair house and gave evident satisfaction 24. The Babb Comedy co. 2-7; A Contented Woman 9; Town Topics 11; The Foundling 14.

HOLYOKE.—OPERA HOUSE (W. E. Kendall, manager): The Gay Parisians Feb. 22 to a large audience. Rob Rob 25 to a fair house at advanced prices. Both attractions gave entire satisfaction. The Jester 27; Sowing the Wind 28; Town Topics 29.==THE EMPIRE (Delmore and Wilson, managers): Dan McCarthy 22; crowded houses; splendid performances. A Cracker Jack 24, 25; poor houses and entertainment. Athletic exhibition 26; crowded to doors.

NEW BEDFORD.—OPERA HOUSE (W. B. Cross manager): Emmett Sheridan in One of the Bravest 22; matinee fair audience; evening, gallery very large; small below. Co. good. Buff Comedy co. 24-29; good co.==ITEMS: Bill Nye, who died 22, is remembered here as the author of The Cadi, which had its initial performance here.

ADAMS.—OPERA HOUSE (H. O. Hicks, manager): Sowing the Wind to a well-pleased audience 21. The play was well presented. Outcasts of a Great City 26 to good house.

NORTH ADAMS.—COLUMBIA OPERA HOUSE (W. P. Meade, manager): Edward Favor and co. appeared in The Jester 28 to good business. Cotton King 29 did good business and gave satisfaction. Ethel Tucker in repertoire, band and orchestra, 2-7; Two Johns 12; Special Delivery 14; Ethel Raines repertoire 16-21. Old Homestead 23; Down in Dixie 25, D. K. U. Club, local, April 7; Country Circus 7.

GREENFIELD.—OPERA HOUSE (N. J. Lawler manager): Daniel Kelly in Outcasts of a Great City 25; good performance to light business. The Cotton King 23; Cleveland's Consolidated Minstrels 2; Ward and Vokes in a Run on the Bank 6; Hoyt's A Bunch of Keys 11.

TURNERS FALLS.—COLLE OPERA HOUSE (Fred Colle, manager): House dark Feb. 24-29; John J. Black in Old Rube Tanner 9.

MICHIGAN.

GRAND RAPIDS.—POWERS' (John T. Condon, manager): Al. G. Field's Minstrels gave a minstrel performance of only average merit Feb. 22 before a good-sized audience. The co. includes Dan Emmett, the composer of Dixie, who was heartily received. Rice's 1492, 6, 7.==GRAND (O. Stair, manager): The Rentz-Santley co. week of 24 played to good-sized audiences. Belle Black has a splendid voice, and is by far the most talented member of the co.

OWOSSO.—SALISBURY'S OPERA HOUSE (Salisbury and Brewer, managers): No attraction week of Feb. 17. Don Cæsar de Bazan 27.

ADRIAN.—CROSWELL'S OPERA HOUSE (Harry E. Cook, manager): Shore Acres Feb. 28; Fencing Master 6; Lillian Sackett in repertoire week of 9.

FLINT.—MUSIC HALL (Rankin and Hubbard, managers): The Batch of Blunders co., booked for Feb. 22, failed to appear. Shore Acres 26; A Naval Cadet 29.

CHARLOTTE.—THOMAS OPERA HOUSE (Baughman and Sleater, managers): Scotch concert co. Feb. 4 to a poor house. House dark 17-21.==ITEM: Large party went to Lansing to see Minnie Maddern Fiske 11, and were well pleased.

SAGINAW.—ACADEMY OF MUSIC (John H. Davidson, manager): Al. G. Field's Minstrels Feb. 20 played to a very large house, and gave better satisfaction than any similar co. that has appeared here. Daniel Emmett was a special feature. Shore Acres 25.

KALAMAZOO.—ACADEMY OF MUSIC (E. A. Bush, manager): Minnie Maddern Fiske presented The Queen of Liars Feb. 14 to a full house. The co. was well balanced, and gave excellent satisfaction. A fine house greeted Shore Acres 21.

MUSKEGON.—OPERA HOUSE (F. L. Reynolds, manager): House dark Feb. 17-22. Monarch Minstrels (local) 12.

JACKSON.—HIBBARD'S OPERA HOUSE (W. W. Todd, manager): Jackson Lodge 113, B. P. O. E., annual benefit Feb. 17, 18 to large houses. Local talent, under the direction of Warren D. Lombard, presented Robert Macaire in a highly successful manner. Charley's Aunt 20 to good business. Shore Acres 22, matinee and night, to large and well-pleased houses. Al G. Field's Minstrels 29.

BAY CITY.—WOOD'S OPERA HOUSE (A. E. Davidson, manager): Al G. Field's Minstrels gave a good performance to a large house Feb. 20. Shore Acres 21 to a large and enthusiastic audience. 1492, 4: A Thoroughbred 6; The Fencing Master 9; Hanford, Spencer and O'Brien 11.

COLDWATER.—TIBBITS' OPERA HOUSE (J. T. Jackson, manager): Tim the Tinker canceled Feb. 26. Stetson's U. T. C. co 9; John Clark's lecture 10.

LANSING.—BAIRD'S OPERA HOUSE (James J. Baird, manager): Al G. Field's Minstrels—the best of the kind ever seen here—Feb. 24. The illustrated songs by Allen May are a novelty, and made a decided hit. Charles B. Hanford 18.==ITEM: Both the Star and Macabee Theatres have been dark for a week.—The members of the Field Minstrels were royally entertained by the local Elks during their stay in the city.

ANN ARBOR.—OPERA HOUSE (A. J. Sawyer, manager): A Bunch of Keys to a fair house Feb. 19. Charley's Aunt played to a full house 21. Tim the Tinker 22 to light business. Shore Acres 27. James J. Corbett 29.

MISSOURI.

CLINTON.—OPERA HOUSE (H. Branum, manager): House dark Feb. 17-22. Dan Sully 29. Rob and Alf Taylor 4.

CAPE GIRARDEAU.—OPERA HOUSE (J. F. Schubert, manager): Davidson's Farmer Hopkins co. Feb. 29.

HANNIBAL.—PARK OPERA HOUSE (Watson and Rice, managers): Murray and Mack in Finnigan's Ball Feb. 18 to good business. Morrison's Faust 21 to one of the largest houses of the season. Al Field's Colored Minstrels 24; Robert Downing 28; Richard Mansfield 3.

FAYETTE.—OPERA HOUSE (Lee Holladay, manager): House dark Feb. 17-22.==ITEMS: W. S. Butterfield, manager of Blaney's A Baggage Check, was in town 20 hustling for his co.—W. J. Maxwell was here 22 in the same capacity for Daniel Sully, who comes 2.

LEXINGTON.—GRAND OPERA HOUSE (Joe C. Logan, lessee and manager): Eliason, the Mormon Wizard, Feb. 14 to a packed house. Audience well pleased. The finest performance of magic and illusions ever seen here. By request he played a return engagement 20-21 and was greeted with crowded houses both nights. Jolly Joe Cawthorn 15 to good business and a fine entertainment. Hoyt's A Trip to Chinatown 27.

SEDALIA.—WOOD'S OPERA HOUSE (H. W. Wood, manager): House dark Feb. 17-22. Chase-Lister co. began a week's stand at popular prices 24; house very poor. Friends 28.

MEXICO.—FERRIS' GRAND OPERA HOUSE (H. C. Eagan, manager): Sadie Raymond in Daisy the Missouri Girl Feb. 19 to fair house. A Baggage Check 29.

SPRINGFIELD.—GRAND OPERA HOUSE (F. S. Heffernan, manager): Robert Downing in The Gladiator Feb. 24 drew a good-sized house. Friends 27.==BALDWIN THEATRE (H. S. Jewell, manager): Dark 18-25.

INDEPENDENCE.—MUSIC HALL (Joe H. Border, manager): Schubert Male Quartette Feb. 26.

KIRKSVILLE.—SMITH'S OPERA HOUSE (B. F. Henry, manager): Al G. Field's Darkest America Feb. 22 to largest receipts of the season ($227). Excellent performance. The Ogarita co., which canceled previous date, arrived here 23 and will play a four-night engagement.==ITEM: The Field performance at advanced prices proves that the people of this city are willing to pay for a real meritorious performance. Slayton's Colored Jubilee Singers 5; Local talent 6, 7.

COLUMBIA.—HADEN OPERA HOUSE (E. E. Hutton, manager): Sadie Raymond Feb. 17, 18 to fair business; Robert Downing 26; A Baggage Check 28. Chase and Lester week of 2. Local talent 9; Little Miss Nugget 18.

JOPLIN.—CLUB THEATRE (H. H. Haven, manager): Mexican National Orchestra of Xalisco, Mex., 22, and matinee 23, to fair business. Van Dyke and Eaton co. in repertoire 23-1.

MONTANA.

BOZEMAN.—OPERA HOUSE (W. W. Livingston, manager): Marie Wainwright 5; Bowman and Young's Minstrels 16; Josh Spruceby 30.

BUTTE.—MAGUIRE'S OPERA HOUSE (John Maguire manager): W. W. Freeman's clever co. in A Railroad Ticket Feb. 17-19 to big houses. Both co. and play made a big hit. Charles Grapewin and Frank Gardner deserve special mention for clever work. The Helena Mandolin and Banjo Club gave a most delightful concert 22 to a large and fashionable audience. In Old Kentucky opens for three nights 24.==ITEM: Al E. Lohnan is here in advance of Marie Wainwright.

MISSOULA.—BENNETT OPERA HOUSE (G. N. Hartley, manager): In Old Kentucky Feb. 20 to a packed house, the largest of the season, and a delighted audience. All the parts were fairly well taken, Laura Burt as Madge Brierly being the favorite. She is pleasing and natural, and displays considerable talent. Marie Wainwright 21.

ANACONDA.—EVANS' OPERA HOUSE: Freeman's Fun-Makers to fair business Feb. 21-22. In Old Kentucky co. to S. R. O. 22; best performance seen here in some time.

MINNESOTA.

ST. PETER.—NEW GRAND OPERA HOUSE (Satory and Holy, managers): House dark Feb. 17-24.

CROOKSTON.—GRAND OPERA HOUSE (T. H. Bioin, manager): A. R. Wilber repertoire co. Feb. 20-29 to crowded houses; excellent co. The Chinook 3, 4.

STILLWATER.—GRAND OPERA HOUSE (E. W. Durant, manager): J. Jay Watson Concert co. Feb. 21 to small audience. Salvini 4.

WINONA.—OPERA HOUSE (O. F. Burlingame, manager): Canary and Lederer's Merry World to a house packed to the doors Feb. 21. The co. gave one of the best entertainments of the season. Bright music, pretty costumes, good specialties. Deserving special mention the work of Amelia Summerville, David Warfield, Lee Harrison and Willard Sims. Murray and Mack 27; Salvini 2; The Wife 5; C. T. Ellis 11; Trilby 13; Kellar 18.

DULUTH.—LYCEUM (L. N. Scott, manager): Charley's Aunt Feb. 24; full house and excellent performance. The Merry World 26; Finnigan's Ball 29. The White Rat 2.==AUDITORIUM: Edouarde Remenyi 6.

MISSISSIPPI.

NATCHEZ.—TEMPLE OPERA HOUSE (Sidney J. Lowenburg, manager): A Bowery Girl Feb. 22 to good business.

JACKSON.—ROBINSON'S OPERA HOUSE (R. L. Saunders, manager): House dark Feb. 15-22.

GREENVILLE.—OPERA HOUSE (Lee Hexter, manager): Roland Reed in The Politician Feb. 25 to a large house. Mr. Reed is supported by an excellent co. Shipp Brothers' Bell Ringers 2. Charley's Aunt 6.

NEBRASKA.

LINCOLN.—THE LANSING (Ed A. Church, manager): Alexander Salvini in The Three Guardsmen Feb. 18 to one of the best houses of the season and audience enthusiastic. 8 Bells 27.==THE FUNKER (F. C. Zehrung, manager): Morrison's Faust 26; Beach and Bowers' Minstrels 28, 29; Orchestral concert by Philharmonic Society 25.

FREMONT.—LOVE'S OPERA HOUSE (E. C. Usher, manager): House dark Feb. 17-22. Beach and Bowers' Minstrels 27.

NEVADA.

VIRGINIA CITY.—PIPER'S OPERA HOUSE (John Piper, manager): A. M. Palmer's Trilby co. Feb. 12 to a packed house; performance excellent. Sousa's Band 4; Katie Putnam 19.

CARSON CITY.—OPERA HOUSE (George W. Richard, manager): A. M. Palmer's Trilby co. Feb. 18 to a crowded house; most enjoyable performance. Katie Putnam 20.

NEW HAMPSHIRE.

NASHUA.—THEATRE (A. H. Davis, manager): Edward Favor in The Jester to fair receipts. Special Delivery played to smallest house of the season. The piece was well staged, and should have had a better house. Hoyt's Contented Woman played to the largest receipts of the season. A large and fashionable audience was in attendance 28. Humanity was presented to a fair house by a clever co., Mr. and Mrs. Grismer sharing the honors. The piece was well staged and finely presented. A Cracker Jack next.

PORTSMOUTH.—MUSIC HALL (J. O. Avers, manager): Ward and Vokes, supported by an excellent co., presented A Run on the Bank to a good-sized and well pleased audience Feb. 24. Humanity 27.

DOVER.—CITY OPERA HOUSE (George H. Demeritt, manager): Humanity drew a large audience Feb. 24.==ITEM: The stage hands have secured the South co. for their annual benefit.

MANCHESTER.—OPERA HOUSE (E. W. Harrington, manager): Humanity Feb. 25 to small house. Joseph Callanan in Faust made his initial bow in this city 28, 29, and matinee, to good business. Shadows of a Great City 3.==GORMAN'S THEATRE (Charles J. Gorman, manager): Dan McCarthy in repertoire 24-29 to fair business.==ITEM: The People's Theatre, Cliff Grant, manager, opens 2 with Special Delivery, followed by Hoss and Hoss.

EXETER.—OPERA HOUSE (J. D. P. Wingate, manager): The Two Johns Feb. 21, good audience and pleasing performance. Minnie Palmer, booked for 22, canceled at two days' notice, necessitating a loss to Manager Wingate, as the house would have been packed. The Winnipurket Minstrels 25; every seat taken and extra chairs put into the orchestra. Coon Hollow 28. Margaret Mather 12. Tuxedo 19.==ITEMS: Limited Mail has canceled date of April 17, as they will close season 12.—The Fairbanks-Mitchell co. opens season with The Vendetta at Plymouth 5. Mr. Mitchell left Exeter to go in advance 26.

NEW JERSEY.

NEWARK.—MINER'S THEATRE (Thomas W. Miner, manager): The Governor of Kentucky, direct from its New York engagement, opened Feb. 24 to a big house. The Foundling 27; De Wolf Hopper 9-14.==H. R. JACOBS' THEATRE (M. J. Jacobs, manager): A big house witnessed the opening performance of The Great Diamond Robbery. The co. was given an enthusiastic reception. Saved From the Sea 2-7; Joseph Murphy 9-14.==ITEMS: The A. P. A. held a meeting in Miner's Theatre 23. Amelia Stone, of the Thirty co., is stopping in this city.—H. C. Miner was visiting here last week. The local theatres could not accommodate all the people who desired admission on Washington's Birthday. Jacobs' and Waldmann's were packed while at Miner's, for the first time in the history of the house, the orchestra was driven to the back of the stage, and two rows of chairs were put in their place.

NEW BRUNSWICK.—ALLEN'S THEATRE (J. E. Starkes, manager): The Edwards-Watson Musical Comedy co. played to deservedly bad business matinee and evening Feb. 22, presenting A Bloomer Girl, which proved to be the poorest performance ever seen on the stage at this house. Everyone had "that tired feeling," and a number, thoroughly disgusted, left at the close of Act I., and most of those remaining retired at the close of the second act. If there had been another act, well the theatre would have remained. The Lost Paradise 27; Gerry and Johnson co. canceled 3; The Dazzler 4. On the Mississippi 7; Rachelle Renard 12, 13.==ITEM: The board of trustees of the Elks of this city, Lodge 324, have been authorized by the members to lease the entire third floor of the Miller Building, Neilson and Church Streets, and also to purchase furniture and other necessary appurtenances to the extent of $500. The lease is for one year, with the privilege of extending it to three or five years. The preparations are now being made that the Order may be installed in their new quarters at an early date. When all is done they expect to have as fine quarters as any organization in the city.

PLAINFIELD.—MUSIC HALL (Rich and Maeder, managers): The Westerner Feb. 22 to medium house. The Gilhoolys Abroad (Gorman's) 26 to light business.

ELIZABETH.—DRAKE OPERA HOUSE (Colonel W. M. Morton, manager): Black Patti (local benefit) drew a light house Feb. 20. The Two Escutcheons opened their season here 22, and gave two excellent performances to good business. Maxine Elliott and Frank Worthing were very satisfactory, and received much applause for their clever work. The rest of the co. in their respective parts were good.==LYCEUM THEATRE (A. H. Simonds, manager): Donnelly and Girard 10; Saved From the Sea 12.==ITEMS: Sidney Rosenfeld witnessed the opening of The Two Escutcheons at the Drake Opera House 22.—Elizabeth City Lodge, No. 289, B. P. O. E. held a reception in their new rooms 22.—The Elizabeth Board of Trade held their annual dinner in the Drake Opera House 27.

CAMDEN.—TEMPLE THEATRE: Bijou Variety co. opened the theatre Feb. 3 with Fannie Thatcher as star, and played four weeks at popular prices to good business. They changed the bill weekly.

DOVER.—BAKER OPERA HOUSE (William H. Baker, manager): Rachelle Renard and co. played to good business Feb. 17-22. The Derby Mascot 2.

BOONTON.—OPERA HOUSE (S. T. Green, manager): Arlington Club Minstrels (local) Feb. 22; excellent performance to a full house. Rachelle Renard in Ingomar 24 to fair business; performance fine. House dark 25-4.

RED BANK.—OPERA HOUSE (C. E. Nieman, manager): O'Hoolihan's Serenade Feb. 20 to a fair house; performance good. Joe Ott in The Star Gazer 2; Ellinwood's Players 9.

TRENTON.—TAYLOR OPERA HOUSE (W. R. Williamson, manager): The Cecil Spooner Comedy co. opened a week's engagement Feb. 24, filling the house at each performance. This co. possesses more individual merit than any other organization seen here at popular prices. Cecil Spooner is the best kaleidoscope dancer ever seen in this city, and the Mexican Troubadours did excellent work with the mandolin, harp and zither. Great Diamond Robbery 3, 4; Robert Hilliard 5. On the Mississippi 6; Joe Ott 7; Donnelly and Girard 9; Trilby 11, 12.

PATERSON.—OPERA HOUSE (John J. Goetchius, manager): Hal Reid's Human Hearts, under Miner's direction, 20-22 to only fair audiences. The attraction deserved much better patronage. Hal Reid was good in the leading role, and received able support from a capable co. Evening of 24 was devoted to an athletic entertainment, under the auspices of Paterson A. C. Rachelle Renard gave a fair interpretation of East Lynne 25, 26 to fair houses. Supporting co. not of the strongest. Cosgrove and Grant's co. in The Dazzler 27-29; Robert G. Ingersoll 1; Bunch of Keys 2-4.

CLINTON.—MUSIC HALL (J. W. Attemus, manager): J. E. Toole's Killarney and the Rhine co. Feb. 25 to a large and well-pleased audience. House dark week of 2.

BELVIDERE.—NEW OPERA HOUSE (Widener Brothers, managers): Katie Rooney in Derby Mascot played to good house and gave best of satisfaction Feb. 27. House dark week of 2.

ATLANTIC CITY.—ACADEMY OF MUSIC (James Fralinger, manager): The Last Loaf Feb. 24, local talent, Amy Lee and Frank Doane 25 in Miss Harum Scarum. Miss Lee was especially clever in the title-role; good business. Lost Paradise 26 gave an exceedingly good performance to a small but well-pleased audience. Sowing the Wind 3; The Dazzler 7.

SOUTH AMBOY.—KNIGHTS OF PYTHIAS OPERA HOUSE (F. E. De Graw, manager): House closed for repairs Feb. 24-29. Tanquay Star Comedy co. 10-12.

NEW MEXICO.

LAS VEGAS.—TAMME OPERA HOUSE (Charles Tamme, manager): Ezra Kendall in A Pair of Kids Feb. 20; performance fair.

ALBUQUERQUE.—GRANT'S OPERA HOUSE (E. F. Davis, manager): Ezra Kendall in A Pair of Kids Feb. 20; performance fair.

NORTH CAROLINA.

CHARLOTTE.—OPERA HOUSE (N. Gray, manager): K. Fukino's Imperial Japanese Troupe Feb. 26 to fair business. Barney Fagan and Sam J. Ryan in Paradise Alley 29.

RALEIGH.—ACADEMY OF MUSIC (George D. Meares, manager): Dark since Jan. 22.==ITEM: Manager Meares says more than half attractions booked this season have canceled.

WILMINGTON.—OPERA HOUSE (S. A. Schloss, manager): House dark Feb. 19-27. Mabel Paige 27.

ASHEVILLE.—GRAND OPERA HOUSE: Fukino's Imperial Japanese Troupe Feb. 20-22 performance good; small attendance, owing to severe weather. Punch Robertson co. 24-29 at popular prices; co. poor, attendance large. S. R. O. opening night.==ITEM: A. V. Pearson, manager of the Grand, has signed Rev. R. P. Rumley, a local colored preacher of some note, to travel through Florida delivering his lecture, "Dry Bones in the Valley."

NORTH DAKOTA.

FARGO.—OPERA HOUSE (C. P. Walker manager): Frohman's superb organization, the John Stapleton co.,

21 Experts

compose the Bicycle Council that passes upon each detail of Columbia construction—engineers, metallurgists, designers, keen-eyed men of science. And they do no guessing. Back of them is one of the most complete Departments of Tests in this country. Such accurate scientific methods must produce standard machines.

Columbia BICYCLES

Standard of the World.

$100 To all Alike.

Hartford Bicycles are next best, $80, $60, $50.

The Art Catalogue of Columbia and Hartford Bicycles is free if you call upon any Columbia agent; by mail for two 2-cent stamps.

POPE MANUFACTURING CO., Hartford, Conn.

Branches and Agencies in nearly every town. If we are not properly represented in your vicinity let us know.

You can't tell a balky horse by his looks, and you're just as likely to be deceived in a bicycle. There's no better grade when buying a wheel than this famous name

Monarch

IT IDENTIFIES THE KING OF BICYCLES

—it's a Guarantee of Strength, speed and reliability. A name that you can proudly point out to your friends.

Four models—$50 and $100—fully guaranteed. For children and adults who want a lower price wheel the Defiance is made in eight models—$40, $50, $60 and $75. Send for Monarch book.

Monarch Cycle Mfg. Co., Chicago, Illinois. 83 Reade St., New York. 3 and 5 Front St., San Francisco.

Youthful Face Mfg. Co., Rochester, N. Y. Send 4c. postage for the Art of Making Up.

Coryzon

Food for the hungry, and sleep for the weary, are not more refreshing than CORYZON is to sufferers from Catarrh, Cold in the Head and Hay Fever. It relieves at once; the cost is trifling, and it can be carried in the vest pocket. Try it Public Speakers and Singers.

Price 50c. by Mail.

CORYZON COMPANY, 205 Broadway, New York City.

SOLD BY ALL DRUGGISTS.

MME. BAILEY'S SURE HAIR GROWER

is guaranteed to produce a THICK, SOFT AND BEAUTIFUL head of LONG, FLOWING HAIR in 8 to 12 WEEKS. A purely vegetable and positively harmless compound. Endorsed by leading physicians. Two or three packages will do it. Price, 50 cents per package, or three for $1. Sent by mail prepaid. BAILEY SUPPLY CO., Cooperstown, N. Y.

PUMPS FOR COMPRESSING OXYGEN & HYDROGEN GASES INTO CYLINDERS BY HAND POWER. PRICE $15.00 SEND FOR CATALOGUE No 2 TO CHAS. BESELER, 218 CENTRE ST. NEW YORK.

WIGS, WHISKERS, [illegible] C. E. MARSHALL, Lockport, N. Y.

Feb. 24, 25 in The Wife and American's Abroad. In Old Kentucky 29; Murray and Mack 5; Marie Wainwright 11.

GRAND FORKS.—METROPOLITAN THEATRE (E. J. Lander, manager): The Wilber repertoire co. 17-19 to fair business at popular prices. The coming Gustave Frohman's John Stapleton co. in The Wife and Sweet Lavender, matinee and evening performance, 26 was made a social event. Finnigan's Ball 4; Marie Wainwright 9.

NEW YORK.

ALBANY.—LELAND OPERA HOUSE (Fred F. Proctor, manager): The second and final week of vaudeville opened at the matinee Feb. 24. The co. was headed by John W. Ransone. The performance was better and the attendance larger than the first week. Darkest Russia 2; The Rising Generation 3, 4; The Raiumakers 5, 6.==HARMANUS BLEECKER HALL (Woodward and Davis, lessees): The Whitney Opera co. sang Rob Roy twice 22; the attendance was fair. The cast includes William Pruette, Julietta Cordon, Joseph Sheehan, R. F. Carroll, and John Bell. The Frank Daniels Opera co. in The Wizard of the Nile 24 provided a very funny performance, and it was attended by a large audience. The star was aided by a co. of seventy, among whom were Louise Royce, Walter Allen, Dorothy Morton, and Leonard Walker. The scenery was pretty, and the chorus well trained. Bernhardt appeared with her co. in Camille 25 before a large and fashionable audience. The performance was grand. Bicycle exhibition 2-7. A Social Highwayman 12. Mrs. Potter and Mr. Bellew, who appeared 21 in Charlotte Corday, under Mr. Proctor's management, deserved a larger audience. The performance was artistic, but very morbid.

SYRACUSE.—WIETING OPERA HOUSE (Wagner and Reis, managers): Reynolds, the mesmerist, finished a week of fair business Feb. 22. Joe Ott to a good house 24. Colonel Ingersoll's lecture drew a large house 25. Joseph Hart 26, 27 was well attended. Old Homestead 28, 29; Black Crook 4.==BASTABLE THEATRE (Frank D. Hennessy, manager): Camille D'Arville drew well 21, 22. Walter Damrosch Opera co. to big business 26. The Wizard of the Nile 28, 29.==H. R. JACOBS' OPERA HOUSE (G. A. Edes, manager): Darkest Russia was fairly attended 20-22. White Crook to mediocre attendance 24-26; performance bad. Silver King 27-29; Dan McCarthy 2-4; Sidewalks of New York 5-7.==ITEM: Arthur F. Clark, of La Shelle and Clark, spent several days here this week visiting friends and looking out for the interests of The Wizard of the Nile at the same time.

BINGHAMTON.—STONE OPERA HOUSE (Clark and Delavan, managers): The Dazzler to fair business Feb. 20. Sol Smith Russell in The Rivals at advanced prices had S. R. O. 21. Town Topics had good business 22. Emily Bancker in Our Flat drew a fair-sized house 24. The Black Crook 26; James B. Mackie in Grimes' Cellar Door 28; Maude Hillman 2-7.==BIJOU THEATRE (A. A. Fennyvessy, manager): In Old Tennessee was fairly well patronized 20-22. Sam T. Jack's My Uncle had big business 24-26. Dangers of a Great City 27-29; Plays and Players 2-4.

COHOES.—CITY THEATRE (Powers and Williams, managers): Plays and Players Feb. 19 to small house on account of stormy weather. The Doctor to a fair house 22; the co. contains some clever people. Corse Payton opened his week's engagement 24 to a packed house with The Galley Slave. A Princess of Paris, with Etta Reed in the title-role, 25 to big business.==ITEM: Walter Fleming, of Syracuse, a professional of no little ability, under whose direction Clouds was produced 12, is directing rehearsals of amateurs in Broken Bonds.

POUGHKEEPSIE.—COLLINGWOOD OPERA HOUSE (E. B. Sweet, manager): Tony Farrell in Garry Owen Feb. 22, matinee and evening, to fair business; performance good. The Old Homestead 24 greatly pleased a large audience; performance good. Town Topics (return engagement) 27; the Gormans in Gilhoolys Abroad 2; Crockett's Comedians (local) 4; Hoyt's A Texas Steer 7; William Barry in The Rising Generation 9; Donnelly and Girard in The Rainmakers 11; Primrose and West's Minstrels 16; St. Peter's T. A. B. Society (local) 17; W. A. Brady's Trilby 19; Chauncey Olcott in Mavourneen, for the benefit of Manager Sweet, 23.==ITEM: James R. Waite, of popular-priced comedy fame, intends putting on the road next season The Waite Comic Opera co., an organization comprising fifty people, including an orchestra, elegantly costumed and appropriate scenery, etc. This co. will play one and two week stands at popular prices (10-20-cents).

SCHENECTADY.—VAN CURLER OPERA HOUSE (C. H. Benedict, manager): Camille D'Arville and a good co. of singers presented Madeline or The Magic Kiss to a large and fashionable audience Feb. 24. The opera was finely staged and the chorus and costumes were superb. George C. Boniface as the Doctor made a great hit and received repeated encores. Joseph Hart and a co. of first-class vaudeville people presented A Gay Old Boy to a small audience 25. It was the best farce-comedy seen here this season and the people were far above the average. The singing and dancing of Carrie De Mar was especially fine and she received several encores. A Social Highwayman drew a good-sized audience 26. The play is one of the best presented here this season and the co. first-class in every particular. The house should have been crowded. Darkest Russia 29; Donnelly and Girard in the Rainmakers 2; Cotton King 6; The Wizard of the Nile 9.==ITEMS: The happiest man around the Van Curler Monday night was Stage-manager Wade.—The Capitol City Banjo and Mandolin Club gave a concert to a large audience 25.—Major J. B. Pond will lecture here 28 for the benefit of the free library fund.

JAMESTOWN.—ALLEN'S OPERA HOUSE (H. F. Allen, manager): The Elks Minstrels Feb. 17, 18 for the benefit of the local lodge, was a big success. The S. R. O. sign was displayed each evening and the performance gave great satisfaction. The Lodge netted nearly $500. The Old Homestead 26; Alabama 29; American comic Opera co. 2-7 at popular prices.

LITTLE FALLS.—SKINNER OPERA HOUSE (H. A. Skinner, manager): The Dazzler Feb. 13 to big business and excellent satisfaction. Rice's Comedians 2-6.==CRONKHITE OPERA HOUSE (W. H. Cronkhite, manager): The White Crook 14 to packed house. General satisfaction. Blue Beard co. 28.

LOCKPORT.—HODGE OPERA HOUSE (Knowles and Gardner, managers): House dark since Feb. 14. Hoyt's A Bunch of Keys 27.

WARSAW.—IRVING OPERA HOUSE (W. S. Pratt, manager): House dark Feb. 24-29.

OWEGO.—WILSON OPERA HOUSE (C. B. Dean, manager): The Burglar gave a satisfactory performance to a good-sized audience Feb. 24. The work of Little Anna Laughlin as Editha was especially praiseworthy. Russell Conwell lecture 27; Choral Club Concert (local) 3.

JOHNSTOWN.—GRAND OPERA HOUSE (C. H. Ball, manager): The Old Homestead drew a large and well-pleased audience Feb. 25. Spider and Fly co. 3. The Mayor, by Amsterdam, N.Y., talent, 5. The Bostonians in Robin Hood 10.

PLATTSBURG.—THEATRE (W. A. Drowne, manager): Joseph Hart in A Gay Old Boy Feb. 21 to one of the very best pleased audiences of the season. Camille D'Arville 29.==ITEM: Manager Drowne is spending the week in New York in the interest of his house.

GLENS FALLS.—OPERA HOUSE (F. F. Prynn, manager): Ethel Tucker opened Feb. 24 to packed house; performance fair. Spider and Fly 2; William Barry in The Rising Generation 5.

TICONDEROGA.—UNION OPERA HOUSE (F. T. Locke, manager): House dark Feb. 24-29.

ITHACA.—THE LYCEUM (M. M. Gutenstadt, manager): The Dazzler, Cosgrove and Grant, to good business Feb. 18. Sol Smith Russell in The Rivals drew his usual S. R. O. house 20. Joe Ott in The Star Gazer pleased a fair house 25. The Old Homestead 3; Dan McCarthy 5. The Wizard of the Nile 10; The Bostonians 13, 14.

ELMIRA.—LYCEUM THEATRE (Wagner and Reis, managers): Tompkins' Black Crook Feb. 25 drew a large and well-pleased audience. Delmonico's at Six pleased a fair-sized audience 26. Ellen Beach Yaw 27; Joseph Hart 2.==ITEM: Elmira Elks have secured the Bostonians for their benefit, April 23.

ROCHESTER.—LYCEUM THEATRE (A. B. Wolff, manager): Damrosch's superb co. appeared in Lohengrin before a crowded house 24. The applause was frequent and evidenced the enjoyment of the attendance. On 27-29 Minnie Maddern Fiske was warmly greeted by fine audiences who witnessed her masterly impersonation of the leading roles in The Queen of Liars, A Doll's House, A Light from St. Agnes, and Cesarine. The supporting co. was admirable and their good work thoroughly appreciated.==COOK OPERA HOUSE (E. G. Lane, manager): The Silver King, with Carl Haswin leading, was presented to large and delighted audiences 24-26. Amy Lee and Frank Doane entertained good houses 27-29 appearing in Miss Harum Scarum. The Sidewalks of New York 2-4.

TROY.—GRISWOLD OPERA HOUSE (S. M. Hickey, manager): The Potter-Bellew co. gave a fine presentation of Charlotte Corday and drew largely 22. Joseph Hart returned with A Gay Old Boy and drew a good house 24. E. M. and Joseph Holland in A Social Highwayman 25; business excellent. Camille D'Arville Opera co. 26. Sam T. Jack's The Bull Fighter 27-29.==RAND'S OPERA HOUSE (Gardner Rand, manager): Frank Daniels Opera co. presented The Wizard of The Nile to a big house 25.==GAIETY THEATRE (James Hearne, manager): M. B. Leavitt's Spider and Fly 24-29 to good business.

ONEIDA.—MUNROE OPERA HOUSE (E. J. Preston, manager): The White Crook Burlesqua co. billed to appear 20 was obliged to cancel owing to the co. being snow-bound on the R. W. and O. R. R. near Port Lyden, N. Y. They however reached here 21 and in spite of a blizzard drew a large house; co. good. Rice's Comedians opened a week's engagement 24 with the Ticket-of-Leave Man to a packed house. Tony Farrell 5.

UTICA.—OPERA HOUSE (H. E. Day, manager): Florence Bindley in The Captain's Mate entertained a fair-sized audience Feb. 22. Wood and Shepard's Town Topics gave a most pleasing entertainment 24 to fair business. Frank Daniels' Opera co. sang The Wizard of the Nile 26 before a packed house at advanced prices, and gave a most enjoyable performance. Black Crook 3; Tony Farrell 4.==PEOPLE'S THEATRE (P. M. Cooley, manager): Charles C. Sturr's co in Plays and Players opened a week's engagement 24 to a packed house.==ITEM: Manager Cooley says the People's Theatre will be in the circuit of which Manager A. A. Fennyvessy's theatres in Binghamton and Scranton are a part. The class of entertainment will be of a clean and wholesome character, with a change of bill twice each week at popular prices.

OLEAN.—OPERA HOUSE (Wagner and Reis, managers): The Corsican Brothers, booked for 25, failed to give a performance owing to the non-arrival of paper and the city not being billed. The Burglar 29.==ACADEMY OF MUSIC (Oleon Music Co., managers). Brown's Comedians opened 24 for week in repertoire to good business, giving good satisfaction.

HERKIMER.—GRAND OPERA HOUSE (H. A. Deimel, manager): White Crook to fair business 20. Tony Farrell in Garry Owen 3.

HUDSON.—OPERA HOUSE: Kennedy's Players, a piratical organization, commenced a week's engagement Feb. 24. William Barry 2.

NIAGARA FALLS.—PARK THEATRE (M. S. Robinson, manager): Trilby (W. A. Brady's) Feb. 24 to S. R. O. It was well received and appreciated. Mabel Amber as Trilby was highly complimented. Old Homestead 10; Tony Farrell 13.

LYONS.—MEMORIAL HALL (John Mills, manager): The White Crook Feb. 22 gave a fair performance to a topheavy house. House dark 24-29; The Old Homestead 12; Land of the Midnight Sun and Trilby underlined.

AUBURN.—BURTIS OPERA HOUSE (E. S. Newton, manager): The Holmes-Sheridan Smuggler co. did a fair business Feb. 20-22. Darkest Russia to light house 24. Florence Bindley in The Captain's Mate drew only a fair audience 26. Frank Daniel's Wizard of the Nile co. 27; Tompkins' Black Crook co. 28. Old Homestead 2.

OSWEGO.—RICHARDSON THEATRE (J. A. Wallace, manager): Florence Bindley in The Captain's Mate Feb. 20 satisfied a small house; heavy storm. Darkest Russia 25; light business, pleasing well. E. M. and Joseph Holland 27; Black Crook 2; Tony Farrell 6; Wizard of the Nile 12; The Old Homestead 13; Rush City 17.

BALDWINSVILLE.—HOWARD OPERA HOUSE (H. Howard, manager): Spelling match by the R. T. of T. Feb. 28.

CARTHAGE.—OPERA HOUSE (J. R. Thorpe, manager): Dark 2-7. Salambo and Clivette 14.

NEWBURG.—ACADEMY OF MUSIC (Fred M. Taylor, manager): The Waite Comedy co. opened for two weeks Feb. 24 to a packed house. The first three nights the S. R. O. sign was out at 7.30.==COLUMBUS HALL: The New York Novelty co. stayed only one night out of their week owing to lack of business.

GLOVERSVILLE.—KASSON OPERA HOUSE (A. L. Covell, manager): Corse Payton closed a week's engagement Feb. 22 in A Yankee in Cuba, preceded by the curtain-raiser, Lend Me Five Shillings, to S. R. O. Town Topics played to fair business 23; many up-to-date specialties were presented. Robert G. Ingersoll lectured on Lincoln before a fair-sized audience 25. Tony Farrell 2; Humanity 5; Will Carleton 5; Michael Strogoff 9; Ladies' Refined Minstrels (local) 12.==ITEM: George Hathorn, assistant manager, has severed his connection with the Kasson.

WAVERLY.—HALE'S OPERA HOUSE (C. G. Kirby, manager): A Summer Shower, billed for Feb. 19 and White Crook 21, canceled their dates. Florence Bindley co. 28.

BATH.—CASINO OPERA HOUSE (C. A. Shults, manager): James B. Mackie in Grimes' Cellar Door Feb. 26 to a light house; entertainment first-class.

CANANDAIGUA.—GRAND OPERA HOUSE (McKechnie and Mather, managers): Florence Bindley in The Captain's Mate Feb. 25 pleased a fair house. A Green Goods Man 4; Tony Farrell (return engagement) 9; Merrill Hose Minstrels (local) 12, 13.

PENN YAN.—SHEPPARD OPERA HOUSE (C. H. Sisson, manager): Rice's Comedians Feb. 17-22 in repertoire to good business. Robert Ingersoll lectured on "Shakespeare" to small but appreciative audience 24; Black Crook 29.

MIDDLETOWN.—CASINO THEATRE (H. W. Cory, manager): Tony Farrell in Garry Owen supported by a good co. to a large house Feb. 24; Sowing the Wind co. 27.

WELLSVILLE.—BALDWIN'S THEATRE (C. A. Rathbam, manager): Dark at present.

WATERLOO.—ACADEMY OF MUSIC (C. C. Girdley, manager): Harrison J. Wolfe in The Corsican Brothers Feb. 20; a very fine entertainment to a small audience.

ROME.—WASHINGTON STREET OPERA HOUSE (Graves and Roth, managers): Ethel Tucker co. week of Feb. 17 gave satisfaction. It is one of the best repertoire popular-price cos. seen here. Darkest Russia 27.

HORNELLSVILLE.—SHATTUCK OPERA HOUSE (S. Ossoski, manager): James R. Mackie in Grime's Cellar Door to a good-sized house Feb. 25 and gave satisfaction.

PEEKSKILL.—DREW OPERA HOUSE (Fred S. Cunningham, manager): Richard Mansfield presented A Social Highwayman Feb. 24. The audience was not nearly so large as it should have been, but was very appreciative. E. M. and Joseph Holland rendered their characters of Courtice Jaffray and Jenkins Hanly in their usual finished and artistic manner. Manager Cunningham cannot expect to secure many such excellent attractions as this unless Peekskill people afford better support. Sowing the Wind 29.

SARATOGA SPRINGS.—OPERA HOUSE (Dr. A. L. Churchill, manager): C. C. Strumm's Plays and Players 21 to a fair-sized audience. The piece is on the farce-comedy order and several of the specialties are good. Richie Foy, Lillie Vedder, Robert Nodine, Josie Emery and Al H. Weston made hits and received abundant applause. The last entertainment of the Y. M. C. A. Lecture Course 12.==TOWN HALL (J. M. Putnam and Co., managers): Mildred Cushman, spirit wonder, 1. The Lees, hypnotists, for a week commencing 23.==ITEM: Notwithstanding the quiet condition of trade in this vicinity both our places of amusement have been holding their own and but few attractions of merit have visited our town without profitable results to themselves and the local managers.

FORT EDWARD.—BRADLEY OPERA HOUSE (Mrs. M. H. Bradley, manager): Royal Hand Bell Ringers Feb. 29. Salambo and Clivette 4; Edward Favor in The Jester 7.

CORNING.—OPERA HOUSE (A. C. Arthur, manager): Waite Comedy co. closed a week's engagement Feb. 22. They gave excellent satisfaction. John A. Himmelein's Ideal Comedy co. 2-7.

CORTLAND.—OPERA HOUSE (Warner Rood, manager): Camille D'Arville Opera co. in The Magic Kiss 20 to a large and delighted audience; co. excellent. The worst blizzard of the season prevented many from attending from suburban towns. White Crook, being snowbound, did not put in an appearance 22. Maude Hillman commenced her annual engagement 24 to the largest house of the season. Good business followed for the rest of the week.

FISHKILL LANDING.—ACADEMY OF MUSIC (Clark and Peattie, managers): Tony Farrell in Garry Owen Feb. 21 to a fair house and well-pleased audience. O'Hoolihan's Serenade 25 to a fair house. Spider and Fly 7.

AMSTERDAM.—OPERA HOUSE (A. Z. Neff, manager): Old Homestead pleased a large audience 25. Town Topics 26 to a good house; co. not up to date. Corse Payton 2 for one week.

ELLENVILLE.—MASONIC THEATRE (E. H. Munson, manager): Tony Farrell Feb. 25 in Garry Owen was well received. The Musical Academy orchestra, engaged for the season, made its first appearance.

OHIO.

DAYTON.—GRAND OPERA HOUSE (Harry E. Feicht manager): The Fencing Master, with Katherine Germaine in the leading role, to a small audience Feb. 19. The opera was well sung, despite the attendance, which was enthusiastic to say the least. Bancroft the magician played a return engagement to light business 24. His entertainment is unique and mystifying. The stage settings are superb. The specialties, although only three in number, were most excellent, and place the credit to Florence Townsend, Catherine Giles and Onri.==PARK THEATRE (Harry E. Feicht, manager): The White Squadron to good business 20-22. The principal parts were in good hands, and the play on the whole was well presented. The Fire Patrol to good business 24-26. The sensational incidents and mechanical effects in the play combine to satisfy lovers of this kind of drama.==MEMORIAL HALL (Soldiers' Home): Play and Players delighted a crowded house 21.==ITEM: Manager Harry E. Feicht will have charge of the production of Daytonia which will be given the first week of April at the Grand Opera House, being the Centennial celebration of Dayton.

PORTSMOUTH.—GRAND OPERA HOUSE (H. S. Grimes, manager): Thomas Q. Seabrooke in The Speculator Feb. 19 fully sustained his reputation and delighted a select audience. Side Tracked 20 to a fair house only; clever performance. Lillian Kennedy, judiciously advertised for 22, drew a moderate house only. This is her third appearance, and it might be well for her to secure a new play. Jessie Mae Hall week of 24 to good business.==ITEMS: Manager Grimes and Col. Smith of the Grand went to Cincinnati 22 to see Irving.—Ed. Grimshaw, late stage carpenter of the Grand, has left for Cincinnati to join the Irving-Terry co. as assistant stage manager.—With the advent of Lent, theatrical business has declined.—Joseph Gallion will reopen Grand View Summer Theatre May 1 with a No. 1 vaudeville co.—Polly Sparrow and child of this city joined Gus Hill's Novelties at Pittsburg 15.—Five dealers now handle THE DRAMATIC MIRROR here. Your correspondent's copy is on file for professionals. Cook's Big Stock co. 9.

MASSILLON.—BUCHER'S OPERA HOUSE (M. Bar, manager): Hanford, Spencer and O'Brien in The Merchant of Venice 21 to good business and general satisfaction. Wang 24 to the capacity of the house, the largest of the season. Audience well pleased; co. first-class. Clay Clement in The New Dominion 5; Old Homestead 11; The White Crook 17; Minnie Maddern Fiske in The Queen of Liars 24.—O. E. Thayer, of the Griffith Faust co., and Beatrice McKenzie of the Wang co., were married at St. Timothy's church on Sunday afternoon.==ARMORY HALL (Haverstack and Kramer, managers): Johnson and Smithcomb, 22 to good business. The Fire Patrol 29; Howard Wall's co. 2, 3.

SANDUSKY.—NEW NEILSEN OPERA HOUSE (Charles Baetz, manager): Although a blizzard was booked same date as Tim the Tinker the latter did well Feb. 19. Hoyt's Bunch of Keys, full of life and fun, did excellent business 21. Rice's Surprise Party in Barnet and Pflueger's 1492 pleased one of the largest and most fashionable audiences of the season 24. The co. is well balanced, and everything from start to finish was produced with vim and vigor. Curtain calls were in order after each act. Charles R. Hanford, E. R. Spencer and Nora O'Brien in Virginius 4; Old Homestead 7; Rhea 11; Little Trixie 14.==ITEM: Rice's 1492 co. Sundayed here 23. The Kilanyi Pictures produced by this co. were superb.

IRONTON.—MASONIC OPERA HOUSE (B. F. Ellsberry, manager): Side Tracked Feb. 18 to a fair house; audience well pleased. Lillian Kennedy in She Couldn't Marry Three 21 to a large house. Charles Gardner in The Prize Winner 28; Sherwood's Grand Concert co. 29.

STEUBENVILLE.—CITY OPERA HOUSE (Charles J. Vogel, manager): Gonzalez Opera co. presented Mascotte, The Princess of Trebizonde, The Chimes of Normandy, Girofle-Girofla 24-26 and matinee to poor business. The Limited Mail 29; Howard Wall 12-14.==ITEM: Harry Leon, advance agent of Howard Wall co., was here 25, working up business for his attraction.

URBANA.—MARKET SQUARE THEATRE (H. H. Williams, manager): Mr. and Mrs. Kellar drew a good house Feb. 22 and gave complete satisfaction. Their blackboard work is the most mysterious ever put on this stage. Millie the Quadroon (local) 24 to a good house. A Cold Day 27.==ITEMS: Kellar's manager, Dudley McAdow, is enjoying a visit from his wife who came on from Philadelphia. Kellar has presented his wife with a fine wheel, and the lady rides splendidly besides being one of the most beautiful professional women that has ever visited Urbana.

MIDDLETOWN.—(SORG OPERA HOUSE (J. C. Brereton, manager): The Fencing Master Feb. 20 for the benefit of Middletown Lodge No. 257 B. P. O. Elks to the most select and largest audience the house ever had at advanced prices. The audience was dissatisfied; the performance was not what it should have been.

XENIA.—CITY OPERA HOUSE (C. L. McClellan, manager): Clement Bainbridge's Alabama Feb. 19; fair business; performance good. De Haven Comedy co. 24-29. On the opening night The Hoosier Heroine was presented to a good house; performance good. Pavements of Paris to good business 25; performance first-class.

YOUNGSTOWN.—OPERA HOUSE (Eugene Rook, manager): The Elk benefit Feb. 21 filled the house. Alabama was put on by Clement Bainbridge's excellent co. to a delighted audience. Mr. Bainbridge as Harry Preston gave a strong and finished performance. Ethel Irving was charming as the artless Southern girl. Frank Bangs as Col. Preston and all the other parts were well cast. Hinrich's Grand Opera co. 26 to a large audience at high prices. Minnie Tracy, Katheryn Fleming and Henry Prevost took the leading roles.

BUCYRUS.—OPERA HOUSE (V. R. Chesney, manager): Stetson's U. T. C. Feb. 18 to good business. Griffith's Faust 25.

BOWLING GREEN.—GRAND OPERA HOUSE (Hankey Brothers, managers): Tim the Tinker Feb. 23 to poor business; performance fair. Joshua Simpkins 3.

FOSTORIA.—ANDES OPERA HOUSE (Campbell and Veon, managers): Green Goods Man 18 to a good house. Tim the Tinker 20 to a small house. South Before the War 25; A Thoroughbred 29.

CARROLLTON.—SHERRODSVILLE THEATRE (J. J. Davis, manager): House dark Feb. 17-22.==MINERVA OPERA HOUSE (G. F. Yuengling, manager): House dark 17-22.==CARROLLTON OPERA HOUSE. Tim the Tinker co. 12 to fair business. De Leon Comedians co. 17-22 to good business. Frank De Leon is an old Carrollton favorite, and received numerous encores nightly. William Travise also made an impression.==ITEM: Hugh Carr, of this city, has joined De Leon's Comedians.

CANAL DOVER.—BIG 4 OPERA HOUSE (Beiter and Cox, managers): Hanford, Spencer and O'Brien in Julius Cæsar Feb. 22 to big business at advanced prices; excellent performance. Black Flag 29; H. C. Andrews in My Wife's Friend 4; Gonzalez Comic Opera co. 7; L. J. Carter's Tornado 19.

FREMONT.—OPERA HOUSE (Heim and Haynes, managers): South Before the War Feb. 24 to one of the largest houses of the season; performance very good. Hanford, Spencer and O'Brien 3.

EAST LIVERPOOL.—NEW GRAND (James Norris, manager): Hanford, Spencer and O'Brien co. Feb. 20 presented Othello to a large and fashionable audience. Charles A. Gardner in The Prize Winner 25 pleased a well filled house.

URBICHSVILLE.—CITY OPERA HOUSE (Elvan and Van Ostran, managers): Sid K. Russell in The German Recruit Feb. 25. W. C. Andrews in My Wife's Friend 3; Old Tennessee 18.

PAULDING.—GRAND OPERA HOUSE (J. P. Gasser, manager): Gen. S. H. Hurst's Illustrated Lecture, The Battle of Gettysburg Feb. 26; Stella Stanton 27; My Wife's Friend 7; Al G. Field's Darkest America 19.

WADSWORTH.—THEATRE (J. F. Detweiler, manager): Smith Sisters' Ariel Sextette Feb. 21 to a fair house; performance good. Little Trixie 7.

HAMILTON.—GLOBE OPERA HOUSE (Connor and Smith, managers): Stetson's U. T. C. Feb. 24 to a packed house.

CAMBRIDGE.—HAMMOND OPERA HOUSE (R. Hammond, manager): Clement Bainbridge's co. in Alabama Feb. 20 to fair attendance at double prices. Alabama is the brightest and cleanest play ever seen here, and the audience was delighted. Fast Mail 27.

SABINA.—OPERA HOUSE (J. C. Burnett, manager): Alabama Feb. 18 to a good house; performance the finest ever seen in the house. De Witt Miller (lecture course) 25; Old Homestead 13.

NEW LEXINGTON.—SMITH'S OPERA HOUSE (T. J. Smith, manager): House dark Feb. 17-22. Coming: Lincoln J. Carter's Tornado.

FINDLAY.—MARVIN OPERA HOUSE (W. C. Marvin, manager): Town Topics Feb. 19 to a large and well pleased audience. Wang 22 to big business. 1492 to S. R. O. 25, and at advanced prices. Joshua Simpkins 29; Fencing Master 3.

KENTON.—DICKSON'S GRAND OPERA HOUSE (Henry Dickson, manager and proprietor): Dark Feb. 17-24.

MANSFIELD.—MEMORIAL OPERA HOUSE (E. R. Endly, manager): Town Topics Feb. 18 gave a fine performance to a fair-sized house. Kellar 20 pleased a small audience. Derby Winner 6; Side Tracked 10.

MT. VERNON.—WOODWARD OPERA HOUSE (Grant and Steveus, managers): The Royal Hand Bell Ringers (under the Star Course) gave a fair entertainment to S. R. O. 19.

COSHOCTON.—COSHOCTON OPERA HOUSE (D. R. Keith, manager): Prof. Steele, the Hypnotiser, for week of Feb. 17 failed to hypnotise the people and so did not finish his engagement. Fire Patrol 28; Little Trixie 4; Gonzalez Opera co. 5, 6; Walker Whiteside 9.

GALION.—MANAGER OPERA HOUSE (Waldman and Rettig, managers): Elmer E. Vance's Limited Mail Feb. 13 to good business. South Before the War 28; Gilbert Opera co. 2; My Wife's Friend 5; Morrison's Faust 25.==ITEM: Gilbert Opera co. and My Wife's Friend are playing return dates here.

GREENFIELD.—OPERA HOUSE (Heidingsfeld and Depoy, managers): Wills' Two Old Cronies packed the house Feb. 12. Largest receipts of the season; play well received. Cowles' Country Merchant played a return engagement 19 to a small audience. One of the leading women being ill, the entertainment was far from satisfactory. Alba Heywood 2; O'Hooligan's Masquerade 16.

GALLIPOLIS.—ARIEL OPERA HOUSE (J. M. Kaufman, manager): Little Trixie Feb. 27. Gallipolis Band concert 5. Gallagher and West canceled. Fall of Atlanta 19-21, under the auspices of W. R. C. home talent. Al G. Field's Minstrels April 8.

NAPOLEON.—RINK OPERA HOUSE (J. L. Halter, manager): Ward's Mahatmas Feb. 21, 22 to small houses; performance excellent. Empire Stock co. 2-4.

PIQUA.—PIQUA OPERA HOUSE (C. C. Sauk, manager): For Fair Virginia Feb. 19; large and most fashionable audience. Stetson's U. T. C. 21 to light business.

TROY.—OPERA HOUSE (Lee and Tamplin, managers): Twentieth Century Minstrels did not fill their engagement 19, having stranded at Richmond, Ind., after a season of one night out from Dayton where the co. was organized. Richmond Comic Opera co. 25 to light business.

NEWARK.—MEMORIAL AUDITORIUM (Foreman, Rosebraugh and Sowersby, managers): Kellar the magician Feb. 21 to good business. Limited Mail 22, business fair. Hanlon's Superba played to the largest business of the season 24; receipts, $1,050. Standing room was sold an hour before the curtain went up. Gilbert Opera co. 28.==MUSIC HALL (J. H. Miller, manager): Gonzalez Opera co. at popular prices 2-4.

CANTON.—THE GRAND (L. B. Cool, manager): Kellar mystified a large audience 19. Town Topics pleased a good-sized audience 20. Faust, with John Griffith as Mephisto, to good business 22. Hanford, Spencer and Nora O'Brien in Julius Cæsar to a large audience. A very satisfactory performance.

SPRINGFIELD.—GRAND OPERA HOUSE (E. B. Foltz, manager): Wang Feb. 20; splendid performance to S. R. O. Kellar 24 to good business. Robert B. Downing in The Husband 26. Little Miss Nugget with Herbert Cawthorn and Leola Mitchell 2.==BLACK'S OPERA HOUSE (George Max, treasurer): The Hinrich Grand Opera co. in Faust 25 to good business.

MARIETTA.—AUDITORIUM (M. G. Seipel, manager): May Smith Robbins in Little Trixie Feb. 22 to a fair-sized audience. House dark 24-29; Sherwood Concert co. 2; Shore Acres 12; Marietta Mandolin and Glee Club 10; Cool Stock co. week of 23.

WAPAKONETA.—TIMMERMEISTER'S OPERA HOUSE (G. A. Wintzer, manager): House dark 19-26. A Thoroughbred 27; Two Old Cronies 3; Wilson Theatre co. 23-30.

COLUMBUS.—GRAND OPERA HOUSE (J. G. and H. W. Miller, managers): For Fair Virginia Feb. 20-22; excellent co.; good business. Robert Mantell 27-29; Northern Lights 2-4; Darkest Russia 16-18.

AKRON.—ACADEMY OF MUSIC (W. G. Robinson, manager): Cool's Stock co. closed a week's engagement Feb. 26 at popular prices, having done a tremendous business and giving the best performances ever

American Tour, 1895-96.
HENRY IRVING
MISS
ELLEN TERRY
And the LONDON LYCEUM COMPANY
REPERTOIRE:
MACBETH. BECKET. KING ARTHUR. THE MERCHANT OF VENICE. MUCH ADO ABOUT NOTHING. LOUIS XI. FAUST. A STORY OF WATERLOO.
CHARLES I. THE LYONS MAIL. NANCE OLDFIELD. THE BELLS. THE CORSICAN BROTHERS. DON QUIXOTE. JOURNEYS END IN LOVERS MEETING. A CHRISTMAS STORY.
FEB. 24 TO MAR. 21, CHICAGO, COLUMBIA THEATRE.
MAR. 23 TO 25, INDIANAPOLIS, ENGLISH OPERA HOUSE.
MAR. 26 TO 28, DETROIT, DETROIT OPERA HOUSE.
MAR. 30 TO APRIL 1, CLEVELAND, EUCLID AVENUE OPERA HOUSE.
APRIL 2 TO 4, BUFFALO, STAR THEATRE. APRIL 6 TO 11, PITTSBURGH, ALVIN THEATRE.
APRIL 13 TO 18, PHILADELPHIA, CHESTNUT ST. OPERA HOUSE.
APRIL 20 TO 25, BOSTON, TREMONT THEATRE.
APRIL 27 TO 29, PROVIDENCE, PROVIDENCE OPERA HOUSE.
APRIL 30, SPRINGFIELD, COURT SQUARE THEATRE.
MAY 1, HARTFORD, PROCTOR'S OPERA HOUSE. MAY 2, NEW HAVEN, HYPERION THEATRE.
MAY 4 TO 16, NEW YORK, ABBEY'S THEATRE.

seen here at popular prices. The co. comprises such people as Harry Mortimer and Floy Crowell. Special scenery is carried by this co.

CIRCLEVILLE.—GRAND OPERA HOUSE (Percy A. Walling, manager): Lillian Kennedy in She Couldn't Marry Three Feb. 25 to a small house. Coming: Clay Clement in The New Dominion.

POMEROY.—OPERA HOUSE (E. L. Keiser, manager): May Smith Robbins in Little Trixie Feb. 26 to a fair house; good performance. A Cold Day 4.

LOGAN.—REMPEL'S OPERA HOUSE (S. F. A. Koppe, manager): House dark Feb. 24, 25; Little Trixie 28; Miss Anderson, Spiritualist, 29-2.——ITEM: Charles H. Pierson, agent of Little Trixie, left the co. at Shaumee. —George Armbruster, manager of the Opera House at Fostoria, is the guest of Manager Koppe.

CHILLICOTHE.—MASONIC OPERA HOUSE (E. S. Robinson, manager): Bancroft the magician Feb. 25 drew a fair house. The specialties by members of the co. were splendid. Lillian Kennedy in She Couldn't Marry Three drew a full house 26. Miss Kennedy and her brother James were well received. Coming: Clay Clement in The New Dominion.

OREGON.

BAKER CITY.—RUST'S HALL (M. B. Goldstein, manager): Queen Esther, under the management of Signor Frarti, to good business Feb. 17, 18. Bowman and Young's Minstrels 26.

PENNSYLVANIA.

SCRANTON.—THE FROTHINGHAM (Wagner and Reis, managers): Sandow and a first class specialty co. Feb. 20 to fair business. Sol Smith Russell 22 in The Rivals to good business.——ACADEMY OF MUSIC (M. H. Burgunder, manager): A. M. Palmer's co. in Trilby 19, 20 to fair business. The Dazzler 22 to good business. The Derby Winner 24 to light business. Emily Bancker 25 in Our Flat gave the best comedy entertainment of the season.——DAVIS' THEATRE (George E. Davis, manager): The Prodigal Father 20-22 to good business. Dangers of a Great City Feb. 24-26 to good business.

BRADFORD.—WAGNER OPERA HOUSE (Wagner and Reis, managers): Town Topics Feb. 21 to fair house. Grimes' Cellar Door 22 to medium business. Mackay Opera co. in repertoire 24 opened for week to large house. The Burglar 3; American Girl 5.

BROWNSVILLE.—RICHIE THEATRE (L. C. Richie, manager): Side-Tracked did a good business Feb. 21. Clifton and Middleton opened 24 for a week to S. R. O.; co. first-class in every particular.

WILKESBARRE.—GRAND OPERA HOUSE (M. H. Burgunder, manager): Trilby under the management of A. M. Palmer gave a very fair performance to three of the largest houses of the season Feb. 21, 22. The Black Crook gave a very unsatisfactory production to poor business 24.——MUSIC HALL (W. C. Mack, manager): Joseph Tolle in Killarney on the Rhine to good business 20-23. In Old Tennessee to good business 24, 25.

BETHLEHEM.—OPERA HOUSE (L. F. Walters, manager): My Wife's Friend Feb. 22 to fair business; audience delighted. McCarthy's Mishaps 25 to good business; the attraction seems to improve with age. Joe Ott and a good co. in The Star Gazer 27 to fair-sized audience. Derby Mascot 29. Grimes' Cellar Door March 5. Sowing the Wind 7. Country Circus 11.

ASHLAND.—NEW OPERA HOUSE (Frank H. Waite, manager): My Wife's Friend was presented for the first time Feb. 20 to small business owing to a very stormy night. A. M. Palmer's Trilby 26 to good business. It is one of the best cos. seen in this city for some time. Marion Grey as Trilby gave a charming rendition of her role. Edwin Brandt as Svengali was fully competent and gave a powerful rendition of his part, while Harrison Armstrong as Taffy also deserves special mention. The Captain's Mate 6.——ITEM: P. J. O'Neill, of this city, at the dancing contest at Tamaqua 20, was awarded three gold medals. Mr. O'Neill is now the champion clog and reel dancer of Pennsylvania. He was formerly a member of Haworth's Hibernica.

HARRISBURG.—GRAND OPERA HOUSE (Markley and Co., managers): Gilhoolys Abroad Feb. 22 to fair business and pleased audience. His Excellency was given to good business 24 and excited much enthusiasm. Nancy McIntosh, an American girl, shone very brightly and won deserved applause. The co. was superb in every respect and chorus equal to the work assigned it. The Amphion Quartette and Judge W. M. Green were the attractions presented by the Y. M. C. A. Star Course 25 and gave a most enjoyable evening of light dissipation. The Derby Winner 26 to very light house. The co. play very good. A Country Circus 27 drew the usual good house to a well pleased audience.

EASTON.—ABLE OPERA HOUSE (Dr. W. K. Detwiller, manager): Robert Hilliard in Lost—24 Hours, delighted a fair-sized audience Feb. 20. Derby Winner with its horse races and negro specialties; very ordinary business 21. William C. Andrews in My Wife's Friend furnished a couple of hours of laughter to a willing-to-be-pleased audience 25. The Dazzler 26 kept its audience in a continual uproar. Raymond Finlay, Bobby Ralston, Max Miller, and George Leslie are an excellent quartette of specialists and appear to advantage in The Dazzler. Joe Ott in The Star Gazer 28; Great Diamond Robbery, A Trip to Chinatown, and For Fair Virginia are the bookings for the first week in March.

EAST STROUDSBURG.—ACADEMY OF MUSIC (J. H. Shotwell, manager): Wilson and Turner's A Night's Frolic and the French Gaiety Girls canceled their date of 12 and 22, leaving Manager Shotwell in a fix, having advertised them and posted their paper. He also pays the expressage on their paper. Hoyt's A Bunch of Keys 29; Katie Rooney in A Derby Mascot 4.——ITEM: The local lodge of Elks gave their first annual ball on 19, it being the grandest social ever given in this place, about 300 being present.

ALLENTOWN.—ACADEMY OF MUSIC (N. E. Worman, manager): Robert Hilliard, with an exceptionally strong co., gave a thoroughly enjoyable performance of Lost, 24 Hours Feb. 19. Every member of the cast deserves praise. The Derby Winner was well received by a small but enthusiastic audience 20. My Wife's Friend was very acceptably presented by a capable co. to fair business 21. Sandow and a good co. gave an excellent vaudeville entertainment 22 to a large audience. The Dazzler attracted a good-sized audience 25. The co. is composed of very clever people and gave an enjoyable, up-to-date performance. August Daly's Midsummer Night's Dream 3; James B. Mackie 4; A Trip to Chinatown 5, Sowing the Wind 6; For Fair Virginia 7; Florence Bindley in Captain's Mate 10; The Great Diamond Robbery 11.——ITEMS: The Livingston Club, composed of Allentown's best citizens, gave Robert Hilliard and Grant Stewart, of the Lost, 24 Hours co., a reception after the performance, and the two comedians were royally entertained.—A reception was also given to Professor Sandow and co. at the Academy Cafe by the Writers' Club after the entertainment, and all enjoyed a social, good time.

GREENSBURG.—KEAGY'S THEATRE (R. G. Curran, manager): The Country Circus Feb. 21 to large and well-pleased audience. Walker Whiteside appeared in Hamlet 26 to large and fashionable audience at advanced prices. Mr. Whiteside was received with enthusiasm and was called before the curtain at the end of the first act. Mr. Sturgeon, of the Whiteside co., was entertained by relatives during his stay here. Princess Bonnie 3.

MEADVILLE.—ACADEMY OF MUSIC (E. A. Hempstead, manager): Thomas Q. Seabrooke in The Speculator Feb. 24 to fair house; elegant performance. Mr. Seabrooke receiving several curtain calls. Alabama 26 to good business, giving the best of satisfaction. Walker Whiteside in Hamlet 2; Al. G. Fields' Minstrels 5.

SHARON.—CARVER OPERA HOUSE (P. F. Davis, manager): Webber Ideals Feb. 20-22 in repertoire. Nip and Tuck, their opening piece, was very well received. Owing to the weather business was very bad. Daisy Beverly 2 for one week.

ERIE.—PARK OPERA HOUSE (Wagner and Reis, lessees): Delmonico's at Six Feb. 25 was greeted by a large audience. The entertainment did not come up to the expectations of the audience. Alabama attracted a large and fashionable audience 27 which was very enthusiastic in its approval of both play and players. Green Goods Man 3; Al. G. Fields' Minstrels 6.

FRANKFORD.—MUSIC HALL (Jennings, Lantz and Beresford, managers): On Erin's Shores Feb. 14 to one of the largest houses of the season. Amy Lee and Frank Doane 15 to excellent business. Dr. Bill 22 gave two fair performances to good houses. The Sages 24-29 opened to a large audience 24.——ITEM: Ex-Manager Allen is busily engaged in writing a new burlesque.

NEW CASTLE.—OPERA HOUSE (Wagner and Reis, managers): Charles A. Gardner in The Prize Winner to a large and well-pleased audience Feb. 22. The Old Homestead drew its usual packed house 24, and from all appearances will continue to, as our playgoers never seem to weary of old Uncle Josh; performance good, especially the singing of A. C. Orcutt and the quartette.

JEANNETTE.—OPERA HOUSE (Hugh Chatham, manager): White Venus booked for Feb. 25 failed to materialize nor did they send any reason for disappointing the large audience which would have greeted them. French Dramatic Club 29; White Crook 7.——ITEM: Hugh Chatham is now our resident manager, while Charles LeVaux will do the booking from Pittsburg. Texas Harry and Vic Cody, who have been wintering here, will take out a Wild West show near the middle of April. They are engaging some clever people.

BUTLER.—PARK THEATRE (George M. Burkhalter, manager): Charles Gardner Feb. 24 to good business.

LEBANON.—FISHER OPERA HOUSE (George H. Spang, manager): Cecil Spooner Feb. 17-22 to good houses nightly. Princess Bonnie 5.

ALTOONA.—ELEVENTH AVENUE OPERA HOUSE (Mishler and Myers, managers): Mr. and Mrs. Wayne in repertoire Feb. 12-15 to good business. Thomas E. Shea 17-22 to crowded houses; performances very satisfactory. Country Circus 24; Mikado, local, 25, 26; Derby Winner 27, 28; My Wife's Friend 29.

UNION CITY.—COOPER OPERA HOUSE (J. H. Blanchard, manager): Tony the Convict, local talent, under direction of George Gordon Feb. 24 to S. R. O.; good performance. Daisy Markoe in Uncle Tom's Cabin 29; Bloomer Girls 4.

READING.—ACADEMY OF MUSIC (John D. Mishler, manager): Mr. and Mrs. Robert Wayne in repertoire of popular plays week of Feb. 17. The performances were well received.——ACADEMY OF MUSIC (John D. Mishler, manager): The Trocadero Vaudevilles attracted a crowded house 21. It was the best vaudeville performance ever given here. Robert Hilliard gave an excellent performance of Lost—24 Hours to large house 22. William C. Andrews in My Wife's Friend 24; the co. could be much improved. The Gormans in Gilhoolys Abroad gave an amusing performance 25. Joe Ott gave a good performance of The Star Gazer 24.——BIJOU THEATRE (Charles Gilder, manager): Nibbe's French Burlesque co. week of 24; performance only fair.

LANCASTER.—FULTON OPERA HOUSE (B. and C. A. Vecker, managers): Bonnie Scotland, with a good co. and fine accessories attracted a small audience, but deserved a larger, 20. McCarthy's Mishaps drew light house 21. Stetson's U. T. C. as usual drew crowded houses, matinee and evening 22. Large numbers were turned away in the evening. The Lost Paradise pleased fair house 24. My Wife's Friend played to light house 26. The Country Circus 28; Our Flat 29; Thomas E. Shea 2-7.——ITEM: Lent will decrease our theatrical patronage somewhat.

UNIONTOWN.—GRAND OPERA HOUSE (J. F. Millhouse, manager): Country Circus Feb. 19 disgusted a large audience. Gilhoolys Abroad 20 to fair house; one of the best farce comedies seen here. Walker Whiteside in Merchant of Venice to fair audience; everyone delighted. Limited Mail 3.

PITTSTON.—MUSIC HALL (J. A. MacDougall, manager): The Ideals, supporting Beatrice Earl, opened a week's engagement in The Golden Giant Mine Feb. 24; good business and performance. Professor Howson's band and orchestra deserve special mention. The Black Flag 25 to large audience. A Midnight Call 26; Showers of Shamrocks 27; Comrades 28; Shadows of the Scaffold 29; Grimes' Cellar Door 3; Joe Ott 6; Sowing the Wind 9. J. K. Emmett, Clay Clement, Madge Tucker, Sousa's Band.

WAYNESBURG.—OPERA HOUSE (Cooke and Munnell, managers): Scammon's Side Tracked co. Feb. 25 pleased a good-sized house.

CARBONDALE.—GRAND OPERA HOUSE (Dan P. Byrne, manager): The Dazzler Feb. 21 was presented to a big house; pleasing performance. The Derby Winner 22 to good business. The scenery and specialties of the co. were received with repeated applause. The feature of the play is the race scene, in which five horses are entered. The co. is an exceptionally good one.——ITEM: The Waite Comedy co. hold the boards at the Grand this week, and indications point to a big business. Coming: The Brooklyn Handicap.

CHESTER.—GRAND OPERA HOUSE (Thomas Hargreaves, manager): Bonnie Scotland to large house Feb. 22. The Lost Paradise to good house 25. McCarthy's Mishaps 29; Ludlam's Dramatic co. in Arabian Nights 2; A. M. Palmer's co. in Trilby 4.

OIL CITY.—OPERA HOUSE (C. M. Loomis, manager): Old Homestead Feb. 24 to S. R. O.; audience well satisfied with their excellent production. Thomas Q. Seabrooke in The Speculator 26; Alabama 28.

MT. CARMEL.—BURNSIDE POST OPERA HOUSE (Joseph Gould, manager): The Derby Mascot Feb. 25 (return date) to a fair-sized audience. Keely League (local) 27. James A. Reilly (German soldier) 29.

DANVILLE.—OPERA HOUSE (F. C. Angle, manager): Derby Mascot Feb. 22 pleased a good house. The White Crook 27.

POTTSTOWN.—GRAND OPERA HOUSE (George R. Harrison, manager): House dark Feb. 24-29. The Country Circus 10.

TITUSVILLE.—OPERA HOUSE (John Gahan, lessee): A. A. Willetts' lecture course 25; good house; excellent lecture. Wang 2; Walker Whiteside in Hamlet 5; A. G. Fields' Minstrels 9; Ideals 16-21; On Erin's Shores 23.

JOHNSONBURG.—ARMSTRONG OPERA HOUSE (A. E. Scoullar, manager): Side Tracked 7; Princess Bonnie 14; large advance sale.

WELLSBORO.—BACHE AUDITORIUM (Dartt and Dartt, managers): The Burglar 28; Tony Farrell in Garry Owen 21.

FRANKLIN.—OPERA HOUSE (James P. Keene, manager): Charles A. Gardner Feb. 21; Harry Webber co. 24-29; Alabama 2.

CORRY.—WERKS' THEATRE (L. A. White, manager): Grimes' Cellar Door Feb. 20 to fair business, pleasing performance. Alabama 25 to large and fashionable audience; excellent co.

CURWENSVILLE.—ACADEMY OF MUSIC (William F. Patton, manager): White Crook Feb. 29. House dark 1-8. Side-Tracked 12; A Cold Day 20.

YORK.—OPERA HOUSE (B. C. Pentz, manager): Bonnie Scotland Feb. 17 drew only a fair-sized audience to one of the best entertainments of the season. McCarthy's Mishaps, with Barney Ferguson and St. George Hussey leading, drew a good audience to a pleasing entertainment 22. Thomas E. Shea opened a week in repertoire 24 at popular prices. Opening attraction, Man o' War's Men to an overflowing house. Robert Hilliard in Lost—24 Hours 2; Sowing the Wind 4; Princess Bonnie 7; The Dazzler 10; Y. M. C. A. Star Course concert 12; Carrie Lewis in repertoire week of 16.——ITEM: Curt M. Treat, in advance of Robert Hilliard, was in the city 25.

MINERSVILLE.—OPERA HOUSE (Roehrig and Kear, managers): James A. Reilly's A German Soldier Feb. 24. The acting of Irene Meyers, child actress, captivated a fair-sized audience. Co. good. They play a return date 11.

NORTH EAST.—SHORT'S OPERA HOUSE (Fred. J. Carpenter, manager): Joshua Simpkins Feb. 22 to good house and a fair performance. The Burglar 10.

LEWISTOWN.—TEMPLE OPERA HOUSE (J. A. McKinney, manager): White Venus for Feb. 24 canceled. My Wife's Friend 28; Tennessee 6; Grimes' Cellar Door 12.

MAHANOY CITY.—OPERA HOUSE (J. J. Quirk, manager): A Night's Frolic co. to a fair house Feb. 20; good performance. White Venus Extravaganza co. to a poor house 22. Trunks attached for unpaid board bill and co. disbanded. Wolford, Holmes and Sheridan co. opened in repertoire to good business 24-26.

PUNXSUTAWNEY.—MAHONING STREET OPERA HOUSE (Charles Fish, manager): Harrison J. Wolf in Corsican Brothers Feb. 28. White Crook 2; Smugglers 5-7; Side-Tracked 14.

MONONGAHELA.—GAMBLE'S OPERA HOUSE (Sam P. Yohe, manager): Washington and Jefferson College Mandolin and Glee Club Feb. 21 gave rather a poor performance to a fair house. Johnson Smily Combination 27.

CAMBRIDGEBORO.—SAYLES' OPERA HOUSE (H. B. Wilber, manager): House dark 24-27. Daisie Markoe's Uncle Tom's Cabin co. 28.

MAUCH CHUNK.—OPERA HOUSE (John H. Faga, manager): Derby Mascot 21 to good business; performance very good. Mauch Chunk band gave a concert 24 to a large house. Barney Ferguson in McCarthy's Mishaps 26 to a large audience; performance good.

HAZLETON.—GRAND OPERA HOUSE (G. W. Hammersly, manager): The Derby Mascot Feb. 24 to good house; satisfactory performance. Trilby, with Marion Grey in the leading role, to a good house 25 to advanced prices.

PHILIPSBURG.—PIERCE'S OPERA HOUSE (Thomas Byron, manager): House dark until 28. Clifton and Middleton 9-14.

CONNELLSVILLE.—NEW MYERS' OPERA HOUSE (Charles R. Jones, manager): Flora Staniford opened a week's engagement Feb. 24-29 to large and well-pleased audiences. Limited Mail 2.

BERWICK.—OPERA HOUSE (F. R. Kitchen, manager): Hindoo Fakirs Feb. 21 to light house; performance disappointing. James A. Reilly 6.

WARREN.—LIBRARY THEATRE (F. R. Scott, manager): Thomas Q. Seabrooke presented The Speculator to fair-sized house at advanced prices Feb. 25 and gave excellent satisfaction. The co. was above the average. Walker Whiteside in Hamlet 4; Fields' Minstrels 11; Mackay Opera co. 16-21.

WILLIAMSPORT.—LYCOMING OPERA HOUSE (Wagner and Reis, managers): Mackay's Opera co. Feb. 17-22 to only fair business; appreciative audiences. Trilby 24 to a large, refined and enthusiastic audience; excellent co. Country Circus 26 to a good-sized and much pleased audience. Delmonico's at Six 27.

BEAVER FALLS.—SIXTH AVENUE THEATRE (Charles Medley, acting manager): The Old Homestead Feb. 22; house packed; fashionable audience; excellent satisfaction. A Green Goods Man 28. Walker Whiteside 7. James J. Corbett 16; On Erin's Shore 24.

TYRONE.—ACADEMY OF MUSIC (G. W. Hathersley, manager): House dark Feb. 24-29.

NORRISTOWN.—GRAND OPERA HOUSE (John E. Murphy, manager): A Night's Frolic, with Cecil Ellis as the star, was presented Feb. 22 to good business; performance good. Jolly Old Chums 27-29; Trilby 2.

COLUMBIA.—OPERA HOUSE (James A. Allison, manager): Gorman Brothers in The Gilhoolys Abroad Feb. 24 to a packed house. Armstrong Comedy co. booked 25-29 was canceled by Manager Allison.

RHODE ISLAND.

WOONSOCKET.—OPERA HOUSE (George C. Sweatt, manager): Two Johns Feb. 22 had a fair and well-pleased house. Margaret Mather and an excellent supporting co. produced Romeo and Juliet before an audience not large but appreciative. Shadows of a Great City 5.

PAWTUCKET.—OPERA HOUSE (Fred D. Straffin, manager): A Cracker Jack Feb. 20-22 to medium business. Standard Opera co. 24-26 to fair patronage, deserving better. Ullie Akerstrom 27; One of the Bravest 9-11; On Erin's Shores 12-14.

WESTERLY.—BLIVEN'S OPERA HOUSE (C. B. Bliven, manager): The Private Secretary pleased a fair-sized audience Feb. 25.——ITEM: H. E. Smith was here 24, ahead of The Two Johns.

SOUTH CAROLINA.

COLUMBIA.—OPERA HOUSE (Eugene Cramer, manager): The Black Crook Feb. 19 to a packed house.

SPARTANBURG.—CITY OPERA HOUSE (Max Greenwall manager): Fukino's Japanese Troupe Feb. 10, 11 (return engagement) to three delighted audiences. The Widow Bedott 22, canceled. Erwin's Gift Show 4, 5; Roland Reed 7.——ITEM: Advance sale for Roland Reed opened, and a large number of seats sold two weeks' in advance of date.

TENNESSEE.

KNOXVILLE.—STAUB'S THEATRE (Fritz Staub, manager): A large and thoroughly delighted audience witnessed Princess Bonnie Feb. 21. Hilda Clark was repeatedly encored. Fred Lennox, George O'Donnell, and Will Armstrong deserved special mention for their good work. Jennie Goldthwaite gave evidence of suffering from a very severe cold. Dark 24-29.

JACKSON.—PYTHIAN OPERA HOUSE (Woerner and Tuchfeldt, managers): Lincoln J. Carter's The Tornado Feb. 17; fair business. The scenic effects were an improvement on last season's. Edward Harrigan presented for the first time in this city Old Lavender 19, and it proved one of the popular attractions of the season. A Plum Pudding 24; The Private Secretary 27.——ITEMS: The Jackson Lodge of Elks, No. 192, are preparing to have a swell banquet 26. The order is growing rapidly, and its membership is composed of the best material in the city.

NASHVILLE.—THE VENDOME (Curry and Boyle, managers): Max O'Rell drew a small Feb. 20. Herrmann 21, 22; good houses. House dark 24. Vanderbilt Glee, Banjo, Mandolin, and Guitar Clubs 25 gave their annual concert to a large house. Della Fox 26; Nat Goodwin 27. The Private Secretary 28, 29; Dark 2-10; Wang 11.——GRAND OPERA HOUSE (Curry and Boyle, managers): House dark 19. The Tornado 20-22; light houses. The Derby Mascot canceled dates 24, 25; house dark 26-4. Ada Gray 5-7; McCarthy's Mishaps 9, 10. Clara Morris played to a light house 22. Roland Reed 28, 29.

MEMPHIS.—LYCEUM THEATRE (John Mahoney, manager): Della Fox Comic Opera co. in The Little Trooper and Fleur De Lis Feb. 24, 25; largest business of the season, receipts being nearly $3000 in the two performances. Nat Goodwin underlined.——GRAND OPERA HOUSE: Edward Harrigan, for first time here, in Old Lavender, My Son Dan 20, 21; fair business; Roland Reed coming.

CLARKSVILLE.—ELDER'S OPERA HOUSE (James T. Wood, manager): Mexican Orchestra Feb. 14, 15 and Saturday matinee; fair business; first-class entertainment. Kermiss by local talent 17, 18; S. R. O. Best amateur performance ever put on here. Edward P. Elliott 24; S. R. O. He is a good impersonator and rendered in an artistic manner A Gilded Fool. Land of the Living 25, followed by the D'Ormand co. 2 for three nights.

BRISTOL.—HARMELING OPERA HOUSE (Bunting and Mothner, managers): Roland Reed in The Politician Feb. 14; good house; performance excellent. Sherwood Concert co. 21, and matinee 22; very appreciative audiences.

COLUMBIA.—GRAND OPERA HOUSE (Helm Brothers, managers): A Wild Goose Chase 5.

TEXAS.

WACO.—THE GRAND (Sid H. Weis, manager): Henry E. Dixey Feb. 17, 18 and matinee, supported by a clever co., presented The Lottery of Love preceded by the last act of The Seven Ages as a curtain-raiser 17 and a delightful comedy in one act entitled A Dead Shot followed by An Evening with Dixey 18. The performances were well received, Mr. Dixey and his excellent co. being at their best with audience highly pleased. The business during the engagement was very light, but the performance was deserving of much better patronage.——TABERNACLE: The Shipp Brothers' English Hand Bell Ringers, under the auspices of the Y. M. C. A., 21, to the capacity of the house and an audience of 1,500 highly pleased.——ITEMS: During the Henry E. Dixey engagement here Anna Justice, a member of the co., left, having received one week's notice from the management. Miss Justice retired at once from the co. after receiving notice, not continuing the week and returned from here to her home in Chicago. Her place was quickly filled by Margaret Craven.—Manager Sid Weis and Treasurer Jake Schwartz were in Corsicana this week and the probabilities are that the Corsicana Opera House will be under the management of Sid Weis.

TERRELL.—ROBIN'S OPERA HOUSE (Samuel L. Dey, manager): Spooner Dramatic co. played here week ending Feb. 15 at popular prices; co. good and business fair. Ruby La Fayette's Dramatic co. 24, 25. Bob and Alf Taylor in Yankee Doodle and Dixie 28.

HILLSBORO.—LEVY OPERA HOUSE (Shields and Mendenhall, managers): Friends Feb. 17 to good busi-

VIN MARIANI

MARIANI WINE—THE IDEAL FRENCH TONIC—FOR BODY AND BRAIN.

PRONOUNCED BY ALL WHO TEST IT, "MOST EFFICACIOUS, MOST AGREEABLE—UNEQUALLED BY ANYTHING IN FORTIFYING, STRENGTHENING, REFRESHING."

WRITTEN INDORSEMENTS FROM OVER 7,000 PHYSICIANS.

Write to MARIANI & CO., for Descriptive Book, 75 PORTRAITS, Indorsements and Autographs of Celebrities.

PARIS: 41 Bd. Haussmann. LONDON: 239 Oxford St. 52 W. 15th ST., NEW YORK.

RIPANS TABULES

Miss Lucy W. Lewis, of Randolph, Mass., a well known and highly respected lady, writes under date of Jan. 22, 1895: "I can speak only in praise of 'Ripans Tabules.' I am troubled by what my physician has called Nervous Dyspepsia. My work, that of a school teacher, often brings on a state of intense nervousness, which prevents digestion and results in severe headaches. I have found that by watching my feelings, and taking a Tabule with meals—as I feel myself becoming tired and nervous—I get relief at the time and prevent further trouble. I have derived much benefit during the time I have used them, and do not intend to be without them."

Ripans Tabules are sold by druggists, or by mail if the price (50 cents a box) is sent to The Ripans Chemical Company, No. 10 Spruce St., New York. Sample vial, 10 cents.

SIEGMAN AND WEIL

THEATRICAL, CIRCUS, AND MILITARY SUPPLIES.

110-112 Greene Street, New York.

Send 2-cent stamp for our NEW CATALOGUE just issued. Largest, completest stock of GOLD and SILVER TRIMMINGS, STAGE JEWELRY, SATINS, PLUSHES, ARMORS, Etc., in fact, everything required for THEATRICAL WARDROBE at

Lower Prices Than Any Other House.

Just a few items to give an idea of our prices:
TIGHTS or SHIRTS, from 95c. a pair, upward.
SPANGLES, in gold and silver, $1.10 a pound.
WIGS from 50c. upward.
GOLD or SILVER TRIMMING from 8c. a yard upwards.
Goods sent C. O. D. A deposit required on all orders. Satisfaction guaranteed or money refunded.

WIGS

TOUPÉES

Crease Paints and Face Powders

SATISFACTION GUARANTEED.

Send for Illustrated Catalogue.

CHAS. L. LIETZ.

No. 29 West 28th Street, New York.

Beeman's— THE ORIGINAL Pepsin Gum

CAUTION.—See that the name Beeman is on each wrapper.

The Perfection of Chewing Gum

And a Delicious Remedy for Indigestion and Dyspepsia. Send 5c. for sample package.

Beeman Chemical Co. 11 Lake St., Cleveland, O.

Originators of Pepsin Chewing Gum.

FREE BEAUTY FOR A POSTAL

Your name and address on a postal, mailed to Wright & Co., Chemists, Detroit, Mich., will bring you a sample, free, of Wright's Antiseptic Myrrh Tooth Soap. No soapy taste. Large box sent on receipt of 25c. in stamps. Gives elegant lustre, preserves the enamel, cures sore gums, and is delightful and refreshing to the mouth. Take no substitute. Put up in elegant china boxes and in tin boxes for travelers. "Your Myrrh Tooth Soap is a most excellent preparation. What was a duty is now a pleasure."—H. C. Barnabee.

OPERA AND ASSEMBLY CHAIRS

Made in 200 Styles, Ranging from 75c. upwards.

SCHOOL FURNITURE CO., Grand Rapids, Mich.

LARGEST MANUFACTURERS IN THE WORLD

TAPE-WORM Expelled ALIVE in 2 hours with head, or no charge. Send 2c. stamp for Pamphlet. Dr. M. Dey Smith, Specialist, 911 Olive st., St. Louis, Mo.

ness; good play which was much enjoyed. A Turkish Bath 18 to a very small house; the poorest play presented this season. Lewis Morrison in Faust 25.

TEXARKANA.—GEIO'S OPERA HOUSE (Harry Ehrlich, manager): Tim Murphy in A Texas Steer, supported by a good co., drew a well-filled house Feb. 21; audience well pleased. Edwin Milton Royle's brilliant comedy drama Friends was well received 22 by only an average sized audience; good performance.

FORT WORTH.—GREENWALL'S OPERA HOUSE (Phil Greenwall, manager): Edwin Milton Royle and his excellent co. presented Friends Feb. 19, matinee and night, to full houses. Lewis Morrison presented Faust 21, 22 and matinee, to good business notwithstanding the inclement weather. The support was first-class and scenic effects superb. ITEM: H. A. D'Arcy in advance of Effie Ellsler was here billing his star for 28, 29.

MARSHALL.—MARSHALL OPERA HOUSE (Johnson Brothers, managers): Spooner Dramatic co. Feb. 17-22 to large business; very satisfactory performances at popular prices. Mexican Orchestra 28; Henry E. Dixey 29.

PLATONIA.—ARNIM AND LANE OPERA HOUSE (A. Brunneman, manager): Heywood's Celebrities Feb. 17 to a fair-sized audience. A clean and up-to-date performance. Ray L. Royce took well and made many friends. Lincoln J. Carter's Fast Mail 20 to a fair and highly pleased audience; co. good and scenery well put on.

NAVASOTA.—COLUMBUS OPERA HOUSE (Goodman and Peeples managers): Nashville Students Comedy co. Feb. 17; poor business; co. very poor. Lincoln J. Carter's Fast Mail co. 28.

HUNTSVILLE.—HENRY OPERA HOUSE (John Henry, manager): House dark week ending Feb. 22.

LOCKHART.—OPERA HOUSE (Sam Lissner, manager): Georgia Minstrels to S. R. O. Feb. 21. Maloney's Wedding 22.

PALESTINE.—TEMPLE OPERA HOUSE (Dilley and Swif., managers): House dark Feb. 17-22. Lincoln J. Carter's Fast Mail 25; Henry E. Dixey 28.

VICTORIA.—HAUSCHILD'S OPERA HOUSE (Hauschild Brothers, managers): Lincoln J. Carter's Fast Mail Feb. 18, performance only medium; attendance good. Maloney's Wedding 20; performance not satisfactory; very good house. Clark-Hillyer Gift Show 2, 3; Loram Hollis 4, 5.

DALLAS.—OPERA HOUSE (George Anzey, manager): A Breezy Time Feb. 17; poor business; poor performance. The Friends, matinee and night, 18; excellent business; co. good and audience delighted. Effie Ellsler in repertoire 21, 22 and matinee to good houses; support very fine.

BRYAN.—GRAND OPERA HOUSE (J. B. Mike, manager): Nashville Students Feb. 18 gave a performance which deserved better patronage. Aiden Benedict's Fabio Romani 20; good performance to big business. Fast Mail 27.

CLARKSVILLE.—TRILLING'S OPERA HOUSE (C. S. Ruble, manager): A Breezy Time Feb. 20; good business; performance first-class; everybody highly pleased.

GREENVILLE.—KING OPERA HOUSE (J. O. Teagarden, manager): Fitz and Webster in A Breezy Time Feb. 18 to small business. Friends 20 to good business and a highly pleased audience.

GAINESVILLE.—THE GALLIA (Paul Gallia, manager): Lewis Morrison presented Faust Feb. 20 to a large and refined audience; co. and performance excellent. Florence Roberts as Marguerite received two curtain calls. ITEM: Mr. Morrison expressed himself as much pleased with the theatre and the audience.

PARIS.—PETERSON THEATRE (R. Peterson, manager): Lewis Morrison presented Faust before one of the largest houses of the season Feb. 17; performance excellent. A Breezy Time 19 to fair house; performance up to the average.

ABILENE.—B. AND W. OPERA HOUSE (W. F. D. Baijer, manager): Morrison's Faust (Weste n) Feb 22 to crowded house; excellent performance. ITEM: Messrs. Roberts, Nichols and Morgan, of the Faust co., went hunting 22 and succeeded in bagging a large number of jack rabbits. A rather unusual occurrence marked the Faust engagement here. Before the curtain rose on the first act several ladies removed their hats and the good example was immediately followed by every lady in the house much to the satisfaction of the large audience.

AUSTIN.—MILLETT'S OPERA HOUSE (Rigsby and Walker, managers): Fabio Romani was presented Feb. 17 to poor business. Henry E. Dixey's co. was billed for three performances 21, 22 but on account of sickness only gave two. The co. is a good one and played to good houses. Edwin Ferry co. 24-26. Lewis Morrison 27; Lorrain Hollis 28, 29.

HOUSTON.—SWEENEY AND COOMBS' OPERA HOUSE (Henry Greenwall, lessee; E. Bergman, manager): Edwin Ferry, with only a fair supporting co., Feb. 17-20 at popular prices to poor business. The Fast Mail co. drew good houses 21 and afternoon and evening 22. ITEM: Manager Smith Turner, of the Fast Mail co., desires to contradict a statement which recently appeared in THE MIRROR that his co. had closed their season. The Fast Mail co. in the Southwestern territory is still on the road and will fill all dates.

SHERMAN.—COX'S OPERA HOUSE (Frank Ellsworth, manager): Colonel Robert G. Ingersoll's lecture on "Liberty of Man, Woman and Child," tested the seating capacity of the Opera House Feb. 13; receipts, $600; well-pleased audience. Lewis Morrison's Faust was greeted with a crowded house 18; best entertainment of the season. Friends drew a good house 21; general satisfaction. A Breezy Time 22 to a poor house. Effie Ellsler 26; R. P. Bland 29; Derby Mascot 3; T. W. Keene 12. ITEM: Only a Farmer's Daughter booked for 15 failed to put in an appearance.

TYLER.—GRAND OPERA HOUSE: (Durst and Epes, managers): Hoyt's A Texas Steer delighted a good audience Feb. 22. Tim Murphy increased his hold on the memories of his new-found friends. Mexican Orchestra 2; Effie Ellsler 17; Private Secretary 19.

CORSICANA.—MERCHANTS OPERA HOUSE (Pinkston and Church, managers): Henry E. Dixey pleased a large audience in A Lottery of Love Feb. 14. Aiden Benedict's Fabio Romani 21 to small but well-pleased audience. Lewis Morrison in Faust filled the house 24; audience delighted. Texas Steer 27.

EL PASO.—MYARS OPERA HOUSE (A. B. McKie, manager): Eugene O'Rourke in Wicklow Postman Feb. 17 to fair house. Hennessy-Leroyle co. 18 to small house. Ezra Kendall in A Pair of Kids 21, 22 to light house; clever performance. Morrison's Faust 24; Schilling's Minstrels 25.

BELTON.—GRAND OPERA HOUSE (A. J. Embree, manager): Morrison's Faust Feb. 18; performance excellent to S. R. O.; best house of the season. Frederick Abbott, impersonator, gave a very poor entertainment to small house. Othello 27; Maloney's Wedding 28.

TAYLOR.—OPERA HOUSE (Booth and Morrow, managers): The Turn of the Tide was presented Feb. 24 for benefit of Taylor Fire Department. The box-office receipts amounted to $108.25. This was the best ever presented in this city by local talent. Bob and Alf Taylor 23.

DENISON.—OPERA HOUSE (M. L. Eppstein, manager): Lewis Morrison and his co. in Faust Feb. 19 to largest business of the season. The audience was a fashionable and enthusiastic one and Mr. Morrison and Miss Roberts received curtain calls. The scenic effects were up-to-date. Fitz and Webster in A Breezy Time 21; fair attendance and an enjoyable performance. The specialties of the stars were encored and merited applause. Effie Ellsler 27; Turkish Bath 29. McDougall Opera House (Zentgraph and Pratt, managers): Dark past week and will be all of next.

CALVERT.—CASIMIR'S OPERA HOUSE (J. P. Casimir, manager): House dark week of 17-22. Frederick Abbott 28. ITEM: The Fabio Romani co. billed for 22 failed to materialize being delayed by a wreck. The co. went through at midnight.

BEAUMONT.—OPERA HOUSE (John B. Goodhue, manager): Grau Opera co. in Fra Diavolo Feb. 17 to $832 and general satisfaction. Fabio Romani 25; Fast Mail 2; Lewis Morrison 6.

UTAH.

SALT LAKE CITY.—SALT LAKE THEATRE (C. S. Benton, manager): Annie Eva Fay Feb. 17-19 and matinee 19. Business only fair. Legislative ball 21, under auspices of the Oquirrh Club. Underlined. James O'Neill. ITEM: GRAND OPERA HOUSE (J. B. Rogers, manager): La Belle Russe week of 17 to good business. ITEM: LYCEUM THEATRE (Mattese and Pyper, managers): A Tragedy were of 17 to fair business. ITEM: Charlotte Littell and W. Montoe have left the Lyceum, their places being filled by H. C. Brinker and Maud Edna Hall.

LOGAN.—THATCHER'S OPERA HOUSE (Guy Thatcher, manager): Therese, the Orphan of Geneva, was admirably presented by local talent Feb. 15 to packed house. Guy Thatcher, manager of the Opera House, acted the part of Carwin, the villain, in a manner fully equal to the average professional. R. C. Easton as Count De Morville was good, his fine stage appearance especially fitting him for this character. But the decided hit of the evening was made by Luna Thatcher, who assumed the difficult role of Therese. She has a clear, rich voice, and her splendid impersonation of her part won her several curtain calls. The rest of the parts were well sustained.

OGDEN.—GRAND OPERA HOUSE (Joseph Clark, manager): Ann Eva Fay 20, 21, to good house. Her tricks are very clever. Bowman and Young's Minstrels 22 to good house; performance first class. James O'Neil 28.

VERMONT.

BURLINGTON.—HOWARD OPERA HOUSE (W. K. Walker, manager): Joseph Hart in A Gay Old Boy 22 S. R. O. The house was very handsomely decorated in honor of the day and the seventeenth anniversary of the house; performance excellent; audience satisfied. Camille D'Arville 28; Jester 3; Fast Mail 6; Cotton King 10.

BRATTLEBORO.—AUDITORIUM: Dark this week.

BENNINGTON.—OPERA HOUSE (F. M. Tiffany, lessee and manager): Camille D'Arville Opera co. was billed for Feb. 25, but for some reason canceled. They would have played to a big house as the advance sale of tickets was large. Fast Mail 3.

MONTPELIER.—BLANCHARD OPERA HOUSE (G. L. Blanchard, manager): Hands Across the Sea to a fair house. Professor Harrington, under auspices of G. A. R. 2; Cotton King 9.

VIRGINIA.

RICHMOND.—ACADEMY OF MUSIC (Thomas G. Leath, manager): The Baldwins played here Feb. 17-22, and fairly mystified large audiences. Business opened small, and gradually increased until during the last two nights of the engagement people were turned away. The two stars were supported by several variety people of more than ordinary accomplishment, and then the dream changed, and Paradise Alley, that proved to be anything but a celestial visitation, came 24, 25. May Mooney joined the co. at this point. She refused to wear tights, and told Barney Fagan that if he insisted she would pack her trunk and leave the co. Barney did not insist. Lily Post, the leading woman, leaves the organization in a few days, and Iola Pomeroy has been discharged. Ralph Rover leaves the comb. to join the Celie Ellis co. The co. complained very much against the management, and things were very stormy behind the curtain. A Night's Frolic will be here 28, 29. Carl Fariten gave a piano recital 26. On the Mississippi will be here 2; Our Flat 3, 4. A grand concert will be given under the auspices of the Mozart Association 5. ITEMS: The young men of the city have combined in forming a Paint and Powder Club. They have a membership of fifty-five already, and will shortly produce a comic opera by Frank Cosby, a local composer, entitled Venus.—Charles Baker, of Chicago, is here to organize the local talent of the city to produce a comic opera, Powhatan, April 17.—The musical and dramatic critics of the city have formed a club, to be known as the Blue Pencil Club.—Phil McNiven, the well-known treasurer of the Academy, has offered to back Billy Ward, the Southern champion, against all comers for $500 a side.

STAUNTON.—OPERA HOUSE (W. L. Olivier, manager): A Night's Frolic Feb. 26. Nourse, lecture, 8. Dark week of 2.

PETERSBURG.—ACADEMY OF MUSIC: House dark Feb. 24-29.

DANVILLE.—ACADEMY OF MUSIC (Orrin A. Neal, manager): Prof. Everett, hypnotist, Feb. 17-24 gave entertaining exhibitions and lectures. Rev. Thomas Dixon, the New York preacher, lectured 25 to a large and fashionable house. Paradise Alley 28.

ROANOKE.—ACADEMY OF MUSIC (J. L. Hooper, manager): Sherwood Operatic co. Feb. 24 to fair business. Barney Fagan and Samuel J. Ryan in Paradise Alley 26 to good business. Emily Bancker in Our Flat 2; M. B. Curtis 14; Edward Harrigan 17.

SUFFOLK.—CITY HALL (H. E. Elam, manager): House dark Feb. 17-22.

WASHINGTON.

ELLENSBURG.—LLOYD'S OPERA HOUSE (C. E. Finnerg, manager: Marie Wainwright in The Love Chase to poor business.

TACOMA.—TACOMA THEATRE (S. C. Heilig, manager): Nellie McHenry Feb. 19 in The Bicycle Girl to good business. W. E. Ritchie's bicycle feats were excellent.

SEATTLE.—SEATTLE THEATRE (P. B. Hyner, manager): Return concert of Sousa's Band Feb. 16 to S. R. O. Marie Wainwright 17. Her productions proved to be of a very high order and it is to be regretted that she drew only fair patronage, owing to the S. R. O. business of In Old Kentucky and Sousa. Nellie McHenry in The Bicycle Girl 20. Return of the popular Frawley co. 21-2.

NEW WHATCOM.—LIGHTHOUSE THEATRE (E. E. Whitmore, manager): The Smith-Lieb co. Feb. 17 to poor business.

SPOKANE.—AUDITORIUM (Harry C. Hayward, manager): In Old Kentucky was presented to large audiences 18, 19. Marie Wainwright played to S. R. O. in An Unequal Match and Daughters of Eve 21, 22. The plays were presented with that degree of excellence usual to the acting of Marie Wainwright and her splendid support. Her presentation of Camille at the Washington's Birthday Matinee was especially good.

WEST VIRGINIA.

CHARLESTON.—BURLEW OPERA HOUSE (N. S. Burlew, manager): Smith Sisters, concert, Feb. 25; excellent business. Sherwood Concert co. 27; Wang 5; Shore Acres 11.

HUNTINGTON.—DAVIS THEATRE (Joseph Gallick, manager): Kart Gardner Feb. 27; Sherwood Concert co. 28; Wang 4.

SISTERSVILLE.—BIJOU OPERA HOUSE (T. B. Thompson, manager): Little Trixie co. Feb. 20 to a large audience. Mascot played a return engagement 25 to S. R. O.; performance splendid. House Dark 26-5. Gorton's Minstrels 5. ITEM: A lodge of Elks was instituted here 24 with forty-nine charter members. The Little Trixie co. were guests of the order during their stay in the city.

MORGANTOWN.—OPERA HOUSE (M. J. Sonneborn, manager): Walker Whiteside in Hamlet Feb. 24 to S. R. O.; best satisfied audience of the season. Gorton's Minstrels 2; Gloriana 9.

WHEELING.—OPERA HOUSE (F. Riester, manager): Walker Whiteside and a good co. presented Hamlet and Merchant of Venice Feb. 22 to two good houses. Wang 3; Clay Clement 7. GRAND OPERA HOUSE (Charles A. Feinler, manager): The Gonzalez Opera co. closed a week of increasing business 22. Gorton's Minstrels 5; Norris Brothers' Equines 6, 7.

WISCONSIN.

RACINE.—BELLE CITY OPERA HOUSE (J. B. Johnson, acting manager): William Hoey in The Globe Trotter, under auspices of the firemen, drew two large audiences Feb. 21, 22, and everybody apparently well pleased and satisfied. Mr. Hoey and several members of his co. were entertained by the Elks after close of the performance 22. Bura Brothers' Specialties 28, 29; 8 Bells 24; Girl I Left Behind Me 29. LAKESIDE AUDITORIUM (E. R. Harding, manager): House dark week 17-22. American stock co. 1-7.

FOND DU LAC.—CRESCENT OPERA HOUSE (P. B. Haber, manager): House dark Feb. 17-22.

MADISON.—FULLER OPERA HOUSE (Edward M. Fuller, manager): House dark week of Feb. 17.

WAUSAU.—ALEXANDER OPERA HOUSE (C. S. Cone, manager): Dark 1-7.

JANESVILLE.—MYERS' GRAND OPERA HOUSE (William H. Stoddard, manager): The Porter-Sackett Comedy co. packed the house every night last week, notwithstanding the most severe weather of the winter. They gave a very meritorious performance and deserved their success. Ita Leash Scoville, a member of the co., is a Janesville lady. Miss Sackett was quite ill during the week, and her part was taken by an understudy. Charley's Aunt 27.

LA CROSSE.—THEATRE (J. Strasilipka, manager): The Merry World Feb. 20 played to capacity of the house and gave general satisfaction. Salvini 29.

BELOIT.—WILSON'S OPERA HOUSE (R. H. Wilson, manager): Daly Comedy co. Feb. 17, 18 at popular prices to poor business. The co., which was very poor, disbanded here.

BARABOO.—THE GRANDE (Butler and Shults, managers): High School entertainment Feb. 21; house crowded. Charley's Aunt 26; fair attendance; appreciative audience.

EAU CLAIRE.—GRAND OPERA HOUSE (O. F. Burlingame, manager): The Merry World to S. R. O. Feb. 22; good performance. The Leroy and Lyon Players 24-26; poor co. and poor performance.

GREEN BAY.—TURNER HALL (J. H. Nevins, manager): Dark week Feb. 10-15. Trilby 17. Mary Wainwright 24.

STEVENS POINT.—GRAND OPERA HOUSE (Bosworth and Stumpf, managers): House dark Feb. 24-29.

CANADA.

TORONTO.—GRAND OPERA HOUSE (O. B. Sheppard, manager): Minnie Maddern Fiske opened Feb. 20 in The Queen of Liars. A Doll's House, A Light from St. Agnes, and Cesarine were also presented. This house will be closed for two weeks. ITEM: TORONTO OPERA HOUSE (Ambrose J. Small, manager): Down on the Suwanee River opened 24 to a packed house. The scenes are laid in the South and the members of the co. are mostly colored. The dancing is very clever and was roundly applauded. On the Bowery 27. ITEM: MASONIC MUSIC HALL (E. Luckling, manager): The Madame Albani Concert 21 was an immense success, the large house being jammed to the doors. Madame Albani sang "Casta Diva," "The Lands o' Dee," "Loch Lomond," "The Happy Farmer," and "Twaceydilla," and received an ovation. "Levenade Printuniere," one of the prettiest numbers on the programme, was rendered by Madame Marie Van der Veer Green. ITEM: CRYSTAL THEATRE (Frank Lewis, manager): An attractive bill is presented this week. In the Curio Hall are Frank Emmerson, Walker Stewart, and the Whites, a clever team, who give an exhibition of the manly art. Muldoon's Picnic is making a big hit in the Theatre. Next week Master and Man will be presented. Owing to the length of the performances only two performances daily will be given.

MONTREAL.—THEATRE ROYAL (Sparrow and Jacobs, managers): Steve Brodie opened to S. R. O. in On the Bowery Feb. 24. The play duplicated its success of last season. The Brooklyn Bridge scene was much admired. It is one of the most realistic stage effects seen here in a long while. Rush City 27; Sarah Bernhard at the Academy 26. Camille D'Arville at the Queens 2. ITEM: R. Hendery has been appointed press agent at the Queen's.

GUELPH.—ROYAL OPERA HOUSE (A. Tavernier, manager): Ella Cameron co. Feb. 17-22 to light business; house dark this week.

CHATHAM.—GRAND OPERA HOUSE (Henry A. Rispino manager): House dark Feb. 17-24.

WINNIPEG.—BIJOU THEATRE (W. H. Searl, manager): House dark week of Feb. 22; John Stapleton co. 27-29.

VICTORIA.—THEATRE (Robert Jamieson, manager): Marie Wainwright Feb 12; excellent performance to small house. Sousa's Band 14 and matinee to fair business; Louis James 16-18 to moderate business.

VANCOUVER.—OPERA HOUSE (O. C. Evan-Thomas, manager): The Vancouver Operatic Society produced Ermine with Miss Warren, late of the Calhoun Opera co. as star, Feb. 17-18; receipts, $1,400. Louis James with his excellent co. presented Hamlet and Othello to delighted audiences 20, 21. The Kimball Opera co. with Corinne as star will play nights 24, 25.

ST. THOMAS.—DUNCOMBE'S NEW OPERA HOUSE (T. H. Duncombe, manager): Stowe's U. T. C. co. carrying two bands, two quartettes, and a pickaninny drum corps turned people away Feb. 24. The house was packed half an hour before the performance began. Manager Stowe makes a special feature of the opening scene, cotton picking on the plantation, also the final transformation scene. Business has been first-class with the co., S. R. O. ITEM: NEW GRAND OPERA HOUSE (H. G. Hunt, manager): House dark this week.

BELLEVILLE.—CARMAN OPERA HOUSE (Power Brothers, managers): House dark week of Feb. 24 Hands Across the Sea 2; Madame Albani 24.

KINGSTON.—MARTIN'S OPERA HOUSE (W. C. Martin, manager): House dark Feb. 19-27. Hands Across the Sea 28, 29.

WOODSTOCK.—OPERA HOUSE (Charles A. Pyne, manager): Stowe's U. T. C. 26, afternoon and evening, to good business; performance below the average. Camille D'Arville underlined. ITEM: CITY HALL: Marietta La Dell entertained 25; small house; interesting performance.

LONDON.—GRAND OPERA HOUSE (A. E. Roote, manager): Stowe's U. T. C. 22 played to S. R. O., matinee and topheavy night business and gave a good performance. Trilby, return 26; fair attendance and satisfactory performance. Daughter of the Regiment, local, 2; Albani 10.

BROCKVILLE.—GRAND OPERA HOUSE (F. J. Ritchie, manager): House dark Feb. 18-22; Hands Across the Sea 26 to a light house; performance good.

ST. JOHN.—OPERA HOUSE (A. O. Skinner, manager): King Bartell, hypnotist, mesmerist and mind reader, opened a short engagement Feb. 17 to a fair-sized audience, but owing to an unfortunate accident to one of his eyes he was compelled to discontinue the performances until a later date.

LINDSAY.—ACADEMY OF MUSIC (Thomas Sadlar, manager): Marks Brothers' repertoire co. 24-29 played to crowded houses every night. They give a good performance at popular prices. The specialties were good. Dan Simmonds, of Peterboro, Ont., joined the co. here to do specialties. Hands Across the Sea 5.

BRANTFORD.—STRATFORD'S OPERA HOUSE (W. Gillmaster, manager): James E. Brennan in Tim the Tinker 5; Ella Cameron week of 9.

DENVER.

James O'Neill is at the Tabor this week presenting Monte Cristo, Virginius, Courier of Lyons and Hamlet. He has played to very good business thus far. Monte Cristo still has sufficient vitality to draw large houses. Mr. O'Neill is surprisingly good in Virginius, and mounts the production finely, but he is scarcely a success in The Courier of Lyons, the performance of which was badly marred on account of many of the principals being unfamiliar with their lines. Mr. O'Neill's support is particularly good this season. Hallett Thompson, W. J. Pascoe, W. J. Dixon and Mr. De Guz making excellent impressions. In fact, the co. is well balanced throughout, thereby affording a refreshing contrast with Salvini's supporting co. the preceding week.

The Merry World failed to materialize at the Broadway, hence this house will be dark until 2, when it opens with Sinbad.

The Holden Comedy co. continues at the Orpheum, and will divide week of 24 with the sensational "dramas" The Denver Express and The Inside Track. This week Kittie De Lorme and other people of the co. have been appearing in Angie. Orpheum patrons seem to like this kind of drama, so business has been good.

Edgar Temple Saylor will sing at the Stork Concert at the Tabor Sunday night.

Marsick will appear at the First Baptist Church 21, under the auspices of the Tuesday Musical Club.

The Tabor will reopen 2 with Mexico.

One of the most noteworthy amateur entertainments ever given in this city was the very pleasing performances of the Opera Coquette at the Broadway Theatre 15 under the auspices of the Young Ladies' Guild of St. John's Cathedral—the performance being directed by Professor Henry Houseley and Leslie Basset. The singing and dancing were above the ordinary and the opera was well costumed and mounted. Individual hits were scored by Evelyn Estes, Ruth Cleveland and Anna Bliss. Miss Estes in the leading role sang charmingly; Miss Cleveland is a delightful comedienne, and Miss Bliss sings well and dances gracefully. An exceedingly fashionable audience witnessed the production which was a success in every way.

F. E. CARSTARPHEN.

FOR RENT TEMPLE THEATRE
LOUISVILLE, KY.
APPLY TO W. H. MEFFERT.

MILLS.
Senator Roger Q. Mills, author of the famous Mills Bill, says Dr. Warren's Wild Cherry and Sarsaparilla Troches are the best remedy he ever used for coughs and colds.

DATES AHEAD.

Managers and Agents of traveling companies and correspondents are notified that this department closes on Friday. To insure publication in our subsequent issue, dates must be mailed so as to reach us on or before that date.

DRAMATIC COMPANIES.

AT FORT BLISS: Chicago, Ill., March 2-7.

A COLD DAY (Perkins D. Fisher): Jackson, O., March 3, Pomeroy 4, Point Pleasant, W. Va., 5, Mannington 6, Sistersville 7, Piedmont 8.

ALABAMA (Clement Bainbridge mgr.): East Liverpool, O., March 3, Mercer, Pa., 4, Elwood City 5, Butler 6, Altoona 9, Tyrone 10.

AMY LEE AND FRANK DOANE (David Asher, mgr.): Wilkesbarre Pa., March 2-4, Holyoke, Mass., 5-7.

A BAGGAGE CHECK (W. S. Butterfield, mgr.): St. Louis, Mo., March 1-7, East St. Louis, Ill., 8, Hannibal, Mo., 9.

ANDREW MACK (D. W. Truss and Co., mgrs.): Washington, D. C., March 2-7.

A RAILROAD TICKET (W. W. Freeman, mgr.): San Francisco, Cal., March 2-7.

A BREEZY TIME (Fitz and Webster): Perry, Oklahoma Ter., March 3, Arkansas City, Kan., 4, Winfield 5, Wichita 6, Newton 7, Emporia 9, Ottawa 10, Lawrence 11.

ANDERSON'S THEATRE: Sidell, Ill., March 2-7.

ALBERT TAYLOR: Calvert, Tex., March 3, Kosse 4, 5, Grosbeck 6, 7.

A THOROUGHBRED (George D. Louden, bus mgr.): Ann Arbor, Mich., March 5, Pontiac 4, Flint 5, Bay City 6, East Saginaw 7, Owasso 9, Ionia 10.

A CONTENTED WOMAN (Hoyt and McKee, mgrs.): Salem, Mass., March 6, Lynn 7.

AUGUSTIN DALY'S STOCK CO.: New York city—indefinite.

A CRACKER JACK (E. D. Starr, mgr.): Lowell, Mass., March 2-4, Manchester, N. H., 5-7.

A TURKISH BATH (E. H. Macoy, mgr.): Paris, Tex., March 3, North Colgate, I. T., 4, Lehigh 5, Krebs 6, Hartshorn 7, Muskogee 9, Fort Smith, Ark., 10, Van Buren 11, Bentonville 12, Monett, Mo., 13, Carthage 14, Joplin 15, Coffeyville, Kans., 16, Parsons 17, Chanute 18, Burlington 19, Ottawa 20.

ALEXANDER SALVINI (W. M. Wilkison, mgr.): Eau Claire, Wis., March 3, Stillwater, Minn., 4, West Superior, Wis., 5, Duluth, Minn., 6, 7, St. Paul 9-11, Minneapolis 12-14.

A BLACK SHEEP (Hoyt and McKee, mgrs.): New York city Jan. 6—indefinite.

A TEXAS STEER (Hoyt and McKee, props.): Temple, Tex., March 3, Austin 4, Brenham 5, Houston 6, Galveston 7, San Antonio 8, El Paso 10, Tucson, Ariz., 11, Los Angeles, Cal., 13, 14, San Francisco 15-21.

BUBB COMEDY (George H. Bubb, mgr.): Middletown, N. Y., March 9.

BOUCICAULT - MARTINOT: Boston, Mass., Feb. 24-March 7.

BUNCH OF KEYS (Gus Bothner, mgr.): Paterson, N. J., March 2-4, Stamford, Conn., 5, Middletown 6, Hartford 7, Springfield, Mass., 9, Holyoke 10, Greenfield 11, Concord, N. H., 13, Haverhill, Mass., 14, Lowell 16-18.

BONNIE SCOTLAND (Sidney R. Ellis, mgr.): Jersey City, N. J., March 2-7, New York city 9-14.

BURMAH: New York city Jan. 27-March 7.

BACON STOCK: Portland, Ore., Jan. 27—indefinite.

CARRIE LOUIS (John Himmelein, mgr.): Cumberland, Md., March 2-7, Hagerstown 9-14, York, Pa., 16-21.

COON HOLLOW: Manchester, N. H., March 2-4, Lowell, Mass., 5-7, Worcester 9-14.

CECIL SPOONER (B. S. Spooner, mgr.): Reading, Pa., March 2-7, Columbia 9-14.

CHAUNCEY OLCOTT (Augustus Piton, mgr.): New York city, Jan. 20—indefinite.

COOL'S BIG STOCK CO. (Floy Crowell and Charles Mortimer): Newark, O., March 2-7.

CLAY CLEMENT (Joseph Adelman, mgr.): Chillicothe, O., March 3, Circleville 4, Massillon 5, Canton 6, Wheeling, W. Va., 7, McKeesport, Pa., 9, Altoona 10, Lancaster 11, Reading 12, Easton 13, Allentown 14.

CHARLEY'S AUNT (No. 1): Milwaukee, Wis., March 1-7, Chicago, Ill., 8-14.

CHARLEY'S AUNT (No. 2): Evansville, Ind., March 3, Cairo, Ill., 4, Memphis, Tenn., 5, Greenville, Miss., 6, Vicksburg 7, New Orleans, La., 8-15.

CORSE PAYTON (David J. Bamage, mgr.): Amsterdam, N. Y., March 2-7, Troy 9-14.

COUNTRY CIRCUS: Philadelphia, Pa., March 2-7.

CHARLES T. ELLIS (Archie Ellis, mgr.): Chicago, Ill., March 1-7.

COTTON KING: (Eastern; W. A. Brady, mgr.): New York city March 2-7.

CRESTON CLARKE (James A. Taylor, mgr.): Philadelphia, Pa., Feb. 24-March 14.

CHASE LESTER (Gillingwater Brothers, mgrs.): Columbia, Mo., March 2-7.

CHARLES A. GARDNER (D. V. Arthur, mgr.): Louisville, Ky., March 1-7, Kansas City, Mo., 9-14.

CRITERION PLAYERS: Hinkley, Ill., March 2-7.

COLLOM AND RUSSELL'S COMEDIANS: Salem, N. J., March 2-4, Swedesboro 5-7, Williamstown 9-11.

CHIMMIE FADDEN (Charles H. Hopper): New York city Jan. 13—indefinite.

COTTON KING (Western; W. A. Brady, mgr.): Buffalo, N. Y., March 2-7.

DICK P. SUTTON'S TEXAS CO.: Newman, Ga., March 5, Athens 6, 7, Elberton 9-16.

DELMONICO'S AT SIX (J. M. Ward, mgr.): Brooklyn, E. D., N. Y., March 2-7, Holyoke, Mass., 9-11, Norwalk, Conn., 18.

DOWN ON THE FARM: Rochester, N. Y., March 2-7.

DERRICK HARPER: Dexter, Mo., March 2-7.

D'ONNELLY AND GIRARD: Albany, N. Y., March 5, Paterson, N. J., 6, 7.

DOWN IN DIXIE (Davis and Keogh, mgrs.): Providence, R. I., March 2-7.

DARKEST RUSSIA (Sidney R. Ellis, mgr.): Boston, Mass., March 2-7, New Haven, Conn., 9-11, Hoboken, N. J., 12-14, Philadelphia, Pa., 16-21.

DERBY WINNER: Zanesville, O., March 4.

DOWN ON THE SUWANEE RIVER: Baltimore, Md., March 2-7.

DAN SULLY: Carrollton, Mo., March 3, Chillicothe 4, Brookfield 5, Macon 6, Mexico 7, Alton, Ill., 8, Springfield 12, Bloomington 13.

EDWARD HARRIGAN: Pensacola, Fla., March 3, Selma, Ala., 4, Montgomery 5, Atlanta, Ga., 6, 7, Macon 9.

EDWARD VROOM: New York city Feb. 24-March 7.

ENID MAYO (H. E. Farrell, mgr.): Derby, Conn., March 2-4, Torrington 5-7, Naugatuck 9-11, Thomaston 12-14.

ELDON'S COMEDIANS: Montpelier, Ind., March 2-7, Huntington 9-14.

E. H. SOTHERN (Daniel Frohman, mgr.): Philadelphia, Pa., Feb. 24-March 14, Pittsburg, Pa., 16-21.

EFFIE ELLSLER: Houston, Tex., March 3, Galveston 4, 5, Austin 6, 7, San Antonio 9, 10, Waco 11, 12, Hillsboro 13, Corsicana 14.

EMPIRE THEATRE (Frohman's): New York city Feb. 3—indefinite.

8 BELLS (John F. Byrne, mgr.): Washington, Ia., March 4, Fort Madison 5, Keokuk 6, Burlington 7, Cedar Rapids 9, Dubuque 10, Davenport 11, Moline, Ill., 12.

EDWIN FERRY (George Buckler, mgr.): Waco, Tex., March 3, Hillsboro 4, Fort Worth 5-7, Gainesville 9, Sherman 10, Denison 11, Sulphur Springs 13, McKinney 14, Dallas 16-18.

ETHEL TUCKER (H. P. Meldon, mgr.): North Adams, Mass., March 2-7.

EMPIRE STOCK (R. P. Janette, mgr.): Napoleon, O., March 5-7.

ELEONORA DUSE: New York city Feb. 24—indefinite.

ELLENWOOD PLAYERS: Rockville, Conn., March 2-7.

FIRE PATROL: Wheeling, W. Va., March 2-4.

FAUST (J. Grisch): Portland, Ind., March 3, Alexandria 4, Kokomo 5.

FROST AND FANSHAWE: Fort Wayne, Ind., March 2-7, St. Mary's, O., 9-14, Tiffin 16-18.

FAST MAIL (Northern; Martin Golden, mgr.): Bennington, Vt., March 3, Rutland 4, Burlington 5, St. Albans 6, Plattsburg, N. Y., 7, Montreal, Can., 9-14.

FANNY DAVENPORT: St. Louis, Mo., March 2-15.

FAUST (Morrison's Western): Des Moines, Ia., March 2, 3, Boone 4, Marshalltown 5, Cedar Rapids 6, Oskaloosa 7, Davenport 8, La Salle, Ill., 9, Aurora 10, Elgin 11, Pullman 12, Valparaiso, Ind., 13, Michigan City 14.

FERRIS COMEDIANS (Dick Ferris, mgr.): Edinburg, Ill., March 2-4, Carrollton 5-7, Whitehall 9-14, Columbia 15, East St. Louis 16-21.

FAST MAIL (Southern; John B. Hogan, mgr.): Orange, Tex., March 3, Lake Charles, La., 4, New Iberia 5, Franklin 6, Thibodeaux 7, Opelousas 9, Alexandria 10, Baton Rouge 11, Natchez, Miss., 12, Vicksburg 13, Jackson 14.

FANNIE RICE (George W. Purdy, mgr.): St. Paul, Minn., March 1-7, Philadelphia, Pa., 16-21.

FRAWLEY STOCK: Anaconda, Mont., March 3, 4, Butte

[CONTINUED ON PAGE 22.]

NEW YORK THEATRES.

EMPIRE THEATRE BROADWAY AND 40TH ST.
EVENINGS 8:15. MATINEE at 2.
WEDNESDAY AND SATURDAY MATINEE.
Another Empire Success
THIRD WEEK.
Brightest, Wittiest and Best Comedy of the Season
MARRIAGE
By Brandon Thomas and Henry Kreling
Presented by the Empire Theatre Co

PALMER'S
MR. A. M. PALMER . . . . . Manager.
Evenings at 8:10. Matinee Saturday only.
FOURTH AND LAST WEEK
Francois Coppee's Romantic Drama
FOR THE CROWN
Translated by Charles Renauld. Presented by
EDWARD VROOM
ACCOMPANIED BY
ROSE COGHLAN
Next Week—JULIA MARLOWE TABER and ROBERT TABER.

BROADWAY THEATRE
MANAGER . . . . . MR. T. H. FRENCH
Handsomest and Safest Theatre in the World.
Last Week
THE FAMOUS ORIGINAL **BOSTONIANS**
In a most complete and sumptuous revival of
ROBIN HOOD
Evenings at 8:15. Matinee Saturday at 2.
Next Week—GEORGE C. MILN.

GRAND OPERA HOUSE
AUGUSTUS PITOU . . . . Lessee and Manager.
8th Avenue and 23d Street
Matinees Wednesday and Saturday.
RICE'S Burlesque Company in
LITTLE CHRISTOPHER
—WITH—
THERESA VAUGHN and WILLIE COLLIER.

HAMMERSTEIN'S OLYMPIA
MUSIC HALL, THEATRE, CONCERT HALL.
OSCAR HAMMERSTEIN . . Sole Owner and Manager.
Broadway and 44th Street.
Evenings at 8:15. Matinees Wednesday and Saturday.
MUSIC HALL. EUROPEAN VAUDEVILLE and Oscar Hammerstein's Spectacular Opera and Ballet MARGUERITE.
THEATRE. RICE'S EXCELSIOR JR.
CONCERT HALL, Promenade Concerts,
50 cents admits to all.

HOYT'S THEATRE
Twenty-fourth Street, near Broadway.
HOYT AND McKEE . . . . . Managers.
9TH BIG WEEK.
Ev'ngs 8:30. Mat. Sat. 2:15 **HOYT'S** Musical Farce,
A BLACK SHEEP
New Features, New Songs Every Week.

GARRICK THEATRE 35th St. near Broadway.
RICHARD MANSFIELD . . . . . Lessee.
CHARLES FROHMAN . . . . . Manager.
2D WEEK
MR. JOHN DREW
IN HIS GREATEST TRIUMPH
The Squire of Dames
Evenings, 8:20. Matinee Saturday at 2.

GARDEN THEATRE
MR. A. M. PALMER . . . . . Sole Manager.
Evenings at 8:15. Wednesday and Saturday Matinees at 2.
Mr. Sydney Rosenfeld's Famous Comedy Success
THE
TWO ESCUTCHEONS
WITH A STRONG COMPANY.

HERALD SQUARE THEATRE
CHARLES E. EVANS . . . . . Proprietor
W. D. MANN . . . . . Manager
Evening at 8.15. Matinee Saturday only.
SIXTH MONTH OF BELASCO'S PLAY
The Heart of Maryland.
Crowded all the time.
150th Performance March 3, Souvenirs.

AMERICAN THEATRE
Reserved seats, orchestra circle and balcony 50c.
Evenings at 8. Matinee Saturday at 2.
6TH AND LAST WEEK.
The Great London Success
BURMAH
THE SENSATIONAL SUCCESS.
Next Week—MR. BOUCICAULT-MISS MARTINOT.

LYCEUM THEATRE
4th Avenue and 23d Street.
DANIEL FROHMAN . . . . . Manager
ENORMOUS SUCCESS.
The Prisoner of Zenda
The Great Romance
BY THE LYCEUM THEATRE COMPANY.
Evenings at 8.15. Matinees, Thursday and Saturday at 2.

NEW YORK THEATRES.

KOSTER & BIAL'S MUSIC HALL **34TH ST.**
FEB. 24 to MARCH 21, '96.
LA LOIE FULLER
Vaudeville. Specialties. Novelties.
Evenings, 8.15. Saturday Matinee, 2.15.

B. F. KEITH'S NEW UNION SQUARE THEATRE
E. F. ALBEE, - - General Manager.
J. AUSTIN FYNES, - - Resident Manager.
Devoted to Mr. Keith's Original Idea,
CONTINUOUS PERFORMANCE
Successful Since July 5, 1885.
BEST VAUDEVILLE IN NEW YORK

STAR THEATRE Broadway & 13th St.
Management WALTER SANFORD.
Continued Success of
THE WAR OF WEALTH
Matinees Wednesday and Saturday.

SANFORD'S THEATRE 31st St. & 3d Ave
WALTER SANFORD, Proprietor and Manager.
THE COTTON KING
Matinees Tuesday and Saturday

PASTOR'S CONTINUOUS PERFORMANCE
20 & 30 cts. Opens 12:30. Continues right on until 11 P. M. Come at any hour. Always a Show.
The Russell Brothers, May Howard, O'Brien and Havel, Morellos, Fields and Lewis, J. C. Harrington, Falke and Seaman, Johnnie Carroll, Her Burke and Randall, Miss Vivian Bernard, Mazuz and Maynette, The Kodaks, Don Leno, Gould and Burt, Tony Pastor and many others.

BROOKLYN THEATRES.

PARK THEATRE THIS WEEK
A. M. Palmer and Edwin Knowles, Lessees and M'grs
GEORGE C. MILN IN
JULIUS CAESAR
Next Week—A COUNTRY DANCE.

Col. Sinn's MONTAUK THEATRE.
The Leading and the Elite Theatre of Brooklyn.
COL. W. E. and W. L. SINN . . . . Proprietors.
This week Matinees Wednesday and Saturday.
SOL SMITH RUSSELL IN
The Rivals first half of week. An Everyday Man last half of week.
Next Week—HERRMANN THE GREAT.

AMPHION THEATRE
EDWIN KNOWLES . . . . . Proprietor
Matinees Wednesday and Saturday.
THE RECKONING
Next Week—FOR FAIR VIRGINIA.

COLUMBIA THEATRE
DANIEL FROHMAN & AL HAYMAN, Props
HARRY MANN . . . . . Manager.
WHITNEY OPERA CO. IN
ROB ROY
Next Week—MAY IRWIN.

HOBOKEN THEATRE.

LYRIC THEATRE Hoboken, N. J.
GEORGE HARTZ . . . . . Manager.
Monday, Tuesday, Wednesday and Matinee
M'CARTHY'S MISHAPS
Thursday, Friday, Saturday and Matinee
JOSEPH HART'S
A GAY OLD BOY

For Sale or Rent at a Sacrifice.

TERMS TO SUIT PURCHASER.

Elegant new and modern stone Queen Anne country house at Irvington-on-Hudson, Westchester County, 40 minutes from Grand Central Station, 50 trains a day. House stands in 3¼ acres of ground, artificial lake, sewerage, bath, closets, hot and cold water, gas, electric bells, speaking tubes, stationary stands, parquet floors, furnace, steam radiators, and all modern conveniences as found in the very best city houses. House contains 14 rooms, parlor, library, dining room, open hall, hardwood carved decorations, frescoed ceilings, stained glass windows throughout, open fireplaces, leather window seats, handsome bookcases and buffet, completely equipped kitchen, butler's pantry, laundry, dairy, wine closets and concrete cellars. Conservatory, kitchen garden, grape arbor, lawn, fruit and shade trees, rose bushes, flower beds, etc. Ten sleeping rooms and bath. Stable contains all conveniences. Is a handsome building. Open and box stalls. Stabling for 4 horses, 2 cows, ample carriage room and harness closets, running water, sanitary improvements, wagon shed and yard, pigeon house, chicken coops, fenced pasturage and fresh running stream. Post-office and telegraph delivery. Grocer and butcher delivery as frequent as city. No dark country roads at night. Police protection. Best bicycling in the country over macadamized roads. Social surroundings unsurpassed. Elevation, 200 feet. One half mile east of and overlooking the Hudson. An ideal home in Summer or Winter. The rent or selling price will be extremely low to an immediate bidder. For particulars call on or address

EDW. J. ABRAM,
Abbey's Theatre Bldg, New York.

NOTICE, MANAGERS,
IN NEW ENGLAND!
Send open time for April and May. The most novel play of the times.

LAND OF THE MIDNIGHT SUN.
Under sole management of GEORGE W. WALTERS.
For time address C. L. WALTERS,
Academy of Music, Rochester, N. Y.

A STRONG MELODRAMA.

Four acts, 12 characters—8 male, 4 female. Deep and original plot, striking title, thrilling situations, good dialogue. A play that will win. Don't say it is no good because untried; all plays were untried once. For sale or to let. Address the author,
J. W. DENNIS, 1765 Oakdale Avenue, Chicago.

PROTECTIVE ALLIANCE OF SCENIC PAINTERS OF AMERICA.

Acting under charter of National Alliance of Theatrical Stage Employes.
Meet Every Thursday, at 8 P. M., at 147 W. 32d Street, New York.
Members Please Take Notice. HARLEY MERRY, Chairman

ACTORS' ASSOCIATION OF AMERICA.

No further dues will be charged to members until a charter is applied for.
Copies of By-Laws and Constitution, also Membership blanks, forwarded on application to Secretary.
Offices, 51 West 28th Street. Next Meeting, Sunday, March 15, at 2 P. M.

PROFESSIONAL CARDS. | PROFESSIONAL CARDS.

JESSIE MAE HALL
STARRING.
KATHARINE ROLAND
LEAD. ILDA in Sidney R. Ellis' Darkest Russia Co. Season 95-96.

ARTHUR FORREST
DISENGAGED FOR LEADING BUSINESS.
ADDRESS 25 W. 23d Street.

BEATRICE GOLDIE
PRIMA DONNA SOPRANO
Repertoire 40 OPERAS.
Invites offers Summer Season. Address T. D. McKAYE, National Printing Co., Chicago.

Edgar Forrest
WITH THE LAST STROKE.
Management of JACOB LITT. Address Mrs. FERNANDEZ, 25 W. 30th St., N. Y.

WANTED!
I will buy outright or lease on royalty a new and thorough
UP TO DATE
Comedy, Comedy Drama or Light Melodrama. The
PLAY
must contain a strong leading part
Address "A. M. A."
Care MIRROR office.

PLAYS FOR SALE.

Mr. Charles Townsend, the popular dramatist, whose MIRROR articles on playwriting were so widely copied, offers the following:

A GILDED YOUTH: Comedy, 3 Acts, 3 male, 2 female characters. Interior scenery. Modern costumes. Star parts, eccentric comedian and soubrette. *Successfully played by the Author.* Price $500.

A MARRIED BACHELOR: Comedy, 3 Acts, 3 male, 2 female characters. Interior scenery. Modern costumes. Star parts, rough soubrette and light comedian. *A sure winner.* Price $500.

Special attention is called to the small casts and low prices. Sale positive. No dickering.

Address CHARLES TOWNSEND,
Weedsport, N. Y.

JULIAN MAGNUS

For over six years Sole Manager for
MARIE WAINWRIGHT.
Will be AT LIBERTY after March 7, to be with Company or in advance.
Address 126 W. 45th St., New York.

A. B. ANDERSON

Agent, Treasurer or Manager—Traveling or Located.
AT LIBERTY this or next Season.
Address 217 St. Catherine St., Montreal, Can.

FRANK CASEY

3d YEAR as PEPAT in WANG.
AT LIBERTY for season of 1896-97.
Address MIRROR office.

ETHEL LYNTON

AT LIBERTY after May 1 for Summer Opera.
Address MIRROR.

MR. THOMAS KEENE

Castleton Corners, N. Y.

MISS
FRANKIE ST. JOHN.
Invites Offers for Next Season.
Address Bothner's A Bunch of Keys Co. as per route.

Miss Frankie St. John, plump, rosy and pretty, is a neat and daring contortionist.—Reading, Pa., *Herald*, Nov. 26, '95.

Miss Frankie St. John who plays the modest part of Dolly has a sweet, bright face, sings well, and dances gracefully.—Louisville *Courier-Journal*, Feb. 4, '96.

Praise is due Miss Frankie St. John for her exceedingly graceful dancing. It is of the acrobatic and contortion order, but is accomplished with such unusual ease, grace, and agility that even the inevitable split, cartwheel and backbending is robbed of all of their offensiveness. There is not an awkward movement in Miss St John's entire performance.—Rochester *Herald* Oct. 29, '95.

In the company presenting Hoyt's A Bunch of Keys, at the Bastable, is one of the cleverest acrobatic skirt dancers and high kickers of the stage. Her name is Frankie St. John. She can kick in three or four different directions at the same time, and when she gets to revolving she presents the appearance of having six or seven legs.—*Evening Herald*, Syracuse, Nov. 2, '95.

The Robert Downing Dramatic School
Grand Opera House
WASHINGTON, D. C.
Summer Course of three months commencing JUNE 1, 1896, under the personal direction of MR. DOWNING.
For further information address
EDGEMORE,
Benning, D. C.

The Robert Downing Dramatic School

STING REMOVED
DIGBY BELL
WITH
HOYT'S MASTERPIECE
A MIDNIGHT BELL
DIRECTION OF
DUNCAN B. HARRISON.

VERNER CLARGES
With Mrs. Potter and Mr. Bellew.
Under the management of
Mr. Augustin Daly.

WM. CULLINGTON
COMEDY AND CHARACTERS
AT LIBERTY. Address Larchmont, N. Y.

Carrie L. Keeler
WITH
Chas. H. Hopper's Chimmie Fadden Co.
Address MIRROR.

IMMENSE SUCCESS! **CAPACITY EVERYWHERE!**

That is the ACTUAL RECORD BREAKING BUSINESS of

CANARY AND LEDERER'S **THE MERRY WORLD** 2ND ANNUAL From the REVIEW CASINO, NEW YORK

With new Costumes, Music, Specialties and Great New York Cast.

A Week of One Night Stands Between Chicago and Minneapolis yielded as follows: Elgin, $760.75; Rockford, $860.25; Dubuque, $765.50; La Crosse, $710; Winona, $647.75; Eau Claire, $675.50.

OUR GREAT ORIGINAL NEW YORK CAST.

AMELIA SUMMERVILLE. DAVID WARFIELD. MARIE LAURENS. LEE HARRISON. WILLARD SIMMS. JEANETTE BAGEARD. RANDOLPH CURRIE. IRENE BENTLEY. W. S. LAVINE. HATTIE MOORE. W. A. McCORMICK. MAY DONOHUE. SAM FISHER. NELLIE BEREVIG.

And 50 Other Artists of Exceptional Ability.

Now booking East from St. Louis after April 4. Send in Open Time to Rights protected by HOWE & HUMMELL. CLAIR M. PATEE, MGR., Creighton Theatre, Omaha, March 12 to 14.

JARBEAU ANOTHER GREAT & INSTANTANEOUS SUCCESS

This time in Vaudeville for short period only by kind permission of Mgrs. Canary & Lederer.

Receiving the Largest Salary ever paid by Mr. Keith to a single artiste.

Address New York until March 8, Philadelphia 9 and 16, Boston 23 and 30.

TELEGRAPHIC NEWS

Irving's Great Success--Business Improving --Hall's Characteristic Chat.

CHICAGO.

[*Special to The Mirror.*]

CHICAGO, March 2.

Sir Henry is carrying everything before him, and the big Columbia is packed every night with the admirers of the English actor and Miss Terry. Last week was devoted to King Arthur, but Louis XI. was put on Saturday night. To-night King Arthur is being presented. It will be repeated during the week. The Lyons Mail, The Bells, Nance Oldfield and the Merchant of Venice will be given. The engagement is for four weeks. John E. Warner, Abbey, Schoeffel and Grau's representative, left on a flying trip to Boston Tuesday night, but is back again. The foyer is filled nightly by the corps of managers, agents and secretaries, chief among whom are Bram Stoker and Nat Childs, while on the outside Mr. Irving's "grips" are in the hospitable hands of good old John Bairstow, Tony Denier and others. Sir Henry made a graceful speech on the opening night, and the indications are that he will take all kinds of money away from Chicago. There isn't any too much of it here, either.

The February dinner of the Forty Club, held last Tuesday evening at the Wellington, was a great success. Lackaye made a characteristic Star Spangled Banner speech, and Manager Al Hayman, who left for New York Friday, responded cleverly. Among the club guests were Ignacio Martinetti, Will J. Davis, Frank Burbeck, Franklin Hurleigh, A. H. Canby, Signor de Novellis, John Glendenning and others.

Francis Wilson revived The Merry Monarch, with a great cast, at the Grand last week, and will continue it during this, the last week of his engagement. Richard Mansfield will follow, and then comes Hoyt's Contented Woman, Caroline Miskel.

"Punch" Wheeler has a new scheme to save railroad fares and hotel bills. He will put out an opera company next season, carrying six principals and having the chorus painted on the back drop. He has already written Dr. Nansen for the names of some good new towns on the Arctic circuit.

Trilby and Lackaye finished up two good weeks at Hooley's, and moved over to the Schiller to-night for two more weeks. Manager Palmer is in town.

Manager William Calder passed through here Saturday from California, en route to New York. His new comedy, The Country Dance, goes on at the Brooklyn Park next Monday, and he wants to be on hand.

James Herne is doing a large business in Shore Acres at McVicker's. Shore Acres is just like a glass of clear cold water the morning afterward. Many of you know what that means, and it is as refreshing to the public after dissipation on a mixture of comic opera wine, melodramatic beer, and farce-comedy pop. It is a delightful play, delightfully played, and Grace Filkins is very clever as the heroine.

An Italian gentleman who was before me the other day said that he was "a barkeep' and a 'musich' by profesh."

George Riddle, of Boston, the most accomplished of the readers, is here to give a series of swell afternoons under the management of Franklin Harleigh. His patronesses are the tip-toppers of the local 400.

W. W. Tillotson, who is here, has discovered a new star in the person of Eliason, the Mormon wizard. His press notices are the strongest I have ever seen.

Cheiro has been in Chicago. He makes his money reading hands. I know a man here who could put up a hand on him that he couldn't read.

George Welty passed through here the other day for Frisco, whence he sails for Australia with Trilby on March 5.

The German Dramatic company had a big week at the Schiller last week.

Fanny Rice did excellently at the Chicago Opera House in her new play, Nancy at the French Ball, and she is followed by Charles T. Ellis in The Aisatian.

Miss Rice had an offer to play Lucy in the big all-star cast of The Rivals, which comes to McVicker's in May.

Gerald Griffin, of In Old Madrid, rested here last week. He had been through the South and came in with a cork helmet.

The grand Italian opera season of two weeks opens at the Auditorium March 26, and indications point to a wonderful sale in spite of the Lenten season. Manager Milward Adams has just returned from New York with the details.

The other day in the police court a deaf and dumb woman had her deaf and dumb husband up for assault. It was a case of "silence and fun."

Joe Cawthorn met with a rousing welcome last night at the Haymarket in his new play, A Fool for Luck. He is well supported by Annie Buckley and John E. McWade, the baritone.

Manager John W. Dunne returned from New York last Saturday, full of new plans for the future.

Mr. Mason, of Nixon and Zimmerman, Philadelphia, sends me, on Leap Year day, Otesse Melroy, Vera La Porte, Zellie Luigi, the Yuicker Sisters, and Florence Zeller. Will O. Wheeler contributes Pepi Sternheim.

I am advised that "Punch" Wheeler has been appointed press agent for Walter Sanford's theatres, by George L. Harrison, who adds: "Mr. Wheeler's rapid rise in the profession is highly spoken of by himself."

A host of the old friends of John J. Burke, late of the Henderson forces, gave him a royal welcome at the Lincoln yesterday in his new play, The Doctor, in which he is very funny. He has a good company.

Ben Giroux, of Joe Cawthorn's company, was called upon in Pine Bluff, Ark., to pass a man who said he was the "clock stopped." Upon inquiry the manager learned that the bell on the town-hall clock just across the way from the 'opery house," was a very loud one, and this janitor of the public building stopped it from ringing nine and ten when there was a show in town. Mr. Giroux not only passed him in, but sent him out for his friends. It was a new one.

James J. Corbett was warmly received up at the Alhambra yesterday afternoon and evening.

At Fort Bliss is the bill this week at Havlin's.

Frank Perley was here last week to consult with Madame Modjeska, who is at the Virginia Hotel, but will be taken to her son Ralph's home here when able to be moved.

Will Lackaye was in my court the other day with W. W. Tillotson when a wedding came in. Lackey officiated as "best man" and signed the certificate. The happy groom paid $2 extra fee for the handsome actor's autograph.

George Riddle gave well-attended recital at Grand last evening.

Thursday last at the Schiller Banks Cregier, the violinst, had a substantial testimonial.

Dear old Ned Hoff writes me from gay Paree, where he has been studying under Ibrilgia, who taught the De Reszkes and Plancon, also Paul Arthur, who had grown a pointed beard and was off for London with a wonderfully improved voice. Mrs. H. is also taking lessons and the two clever singers will be heard here in concert soon.

Weather is fine and business here is improving.

"BIFF" HALL.

PHILADELPHIA.

Bernhardt, Sothern and Other Important Openings.--A Lively Lenten Season.

[*Special to The Mirror.*]

PHILADELPHIA, March 2.

This week presents a list of attractions at our leading theatres which, in spite of the Lenten season, are bound to attract large audiences.

Creston Clarke met with such phenomenal success at the Grand Opera House that he remains here indefinitely. The Bells, preceded by A Happy Pair, is the bill for the week. In an interview Mr. Clarke makes the emphatic announcement that he will have a theatre in this city next season. Perhaps it will be the Grand Opera House if the owners make the contemplated improvements. It would have been the Park Theatre but for Tyler and Askins stepping in two hours ahead of John M. Sharp and securing the lease of the house. Again it may be the Girard Avenue Theatre, if the parties come to terms.

The Sporting Duchess, with its wealth of scenery and strong cast, opened to-night at the Walnut Street Theatre for a four weeks' term to the capacity of the house. It deserves the high praise it received.

Sarah Bernhardt is the fashionable card for the week at the Chestnut Street Opera House, opening in Yzeyl, followed by Camille, La Tosca, Fedora and Gismonda. It will prove a fair engagement, but not equal to former seasons. W. H. Crane in The Governor of Kentucky comes March 9, two weeks, followed by The Fatal Card 23, two weeks.

The Shop Girl, with George Edwardes' Gaiety Burlesque company, opened to-night at the Chestnut Street Theatre for a two weeks' term, which closes its American tour. Cissy Fitzgerald follows March 16, Frank Daniels in The Wizard of the Nile 23, two weeks.

E. H. Sothern, with The Prisoner of Zenda, has made the hit of his professional career; everybody delighted; seats sold at a premium; first week's receipts over $13,000. The three weeks' engagement will be the largest and most fashionable event in the annals of this society theatre. John Hare follows March 16, one week; The Bostonians 23, two weeks.

Brigadier General George W. Gile, actor and soldier, died in this city Feb. 26, aged sixty six years. Prior to the Rebellion he was an actor, well known and respected, and up to his death was a favorite among professionals.

The Mask and Wig Club of the University of Pennsylvania will produce their burlesque at the Broad Street Theatre week of April 6, No Gentleman of France, the scenes being laid in France and Atlantic City. They will give one performance in New Haven, Boston and New York city.

The advance sale of seats have been very large for Abbey and Grau's operatic season at the Academy of Music, which opens March 9 for eight performances. "Price no object" is the motto in this city when such a bunch of operatic diamonds are offered. Faust, Carmen, Les Huguenots will be sung.

The blind comedian, Max Arnold, will receive his annual testimonial benefit at the Chestnut Street Theatre afternoon April 24, the programme embracing the volunteers playing that week in this city.

At the Academy of Music Theodore Thomas' Orchestra gives two concerts March 18, 19. Sousa's Band with three concerts following March 20, matinee and evening 21.

In Old Kentucky at the Park Theatre opened to night to a good house. The bookings here are Passing Show, March 9, Fanny Rice, 16; Midnight Bell, and Texas Steer. Tyler and Askin's season will open April 20 with new burlesque.

The Girard Avenue Theatre with George Holland's stock company in Divorce, cast with the many popular favorites, is the strongest play of the season. It was thoroughly appreciated by large and deserved patronage. Philopene, week March 9; A Mountain Pink March 16.

People's Theatre is this week very lively with Gibson's Country Circus. La Rue Brothers, gymnasts; the Picards, La Belle Tina, two Del Veedhins, Lottie Watson, Louise De Mott, Mons. De Carlo, contortionist, are the features in the circus scene of the play. In a Big City follows March 9. Charles T. Ellis 16; Shaft No. 2, 23; The Reckoning 30; Donnelly and Girard April 6.

There has been a change made in The Cotton King cast. Mrs. Marvin, Claude H. Brooke and John W. Rose have been transferred from the Western company to the Eastern circuit playing Sanford's Theatre, New York, this week, and replaced by Mr. and Mrs. Henderson and Mr. Turner of the Eastern circuit.

Garrick Burlesque company in Thrilby is a great attraction this week for the National Theatre, playing to large business, which has been the case for the majority of the season. Span of Life follows 9; Darkest Russia 16; In Sight of St. Paul's 23.

Forepaugh's Theatre attracts attention this week by presenting A Woman of the People, by Frank Harvey, a melodrama of strong interest magnificently produced, with the full strength of the capable stock company, and has attracted large houses. A Man of Destiny is in rehearsal for week of 9.

N. S. Wood is in his second and last week at the Standard Theatre, changing his bill to The Orphans of New York to good business. This house has a patronage entirely its own, and every change of programme insures a profit. The White Rat 9; Slaves of Gold 16.

To satisfy the many people who desire to know who is back of George Tyler and Harry Askin, in the Park Theatre venture, I can state that it is Ed Henkel, of the Globe Printing Ticket Company, of this city. He is the inventor of the American Book Press, of which he is a stockholder to the amount of $250,000. Moreover he fell heir to a large amount by the death of his father, a prominent Washington attorney. Mr. Henkel was one of the backers in Miss Yaw's concert tour, and lately rented the Grand Opera House in this city, where he played Black America and Hi Henry's Minstrels on sharing terms.

Boston Howard Athenæum Specialty company opened to-night at the Auditorium to packed house giving an intensely amusing show with many new features. Joe Ott in The Star Gazer, with his company strengthened for this engagement, follow week of March 9; Charles Vale's Twelve Temptations 16.

Dumont's Minstrels at the Eleventh Street Opera House present an entire change of bill. Sarah Barnyard in Clam Eel, or the Fate of a Croquette, and the meteoric burlesque The Comet are the special features.

Lieutenant Peary, U. S. N., will give a lecture at the Academy of Music March 30 on the subject of his recent tour to the Arctic regions. The ice world will be graphically pictured with a series of views taken by himself. This ought to prove an attractive entertainment.

Frank Howe, Jr., of the Walnut Street Theatre, has charge of the Rivals with the great cast headed by Jefferson, Crane, Goodwin, and Francis Wilson that will appear in this city at the Academy of Music for one night only, May 8. He has also under contract "La Loie" Fuller, single performance, March 24, at the Academy, and on April 18, the Paint and Powder Club of Baltimore in Bluff King Hal.

The Two Escutcheons is booked at the Walnut Street Theatre week of March 30.

A rival to the Madison Square Garden New York, is contemplated in this city, plans have been prepared by Angus S. Wade, the architect who drew the Hotel Walton. The site is the old skating rink, Twenty-Third and Chestnut Streets, an option having been secured on these properties. The entire cost, it is said, will be $450,000, the size of the building being 240 feet long by 230 in width, with a height of 80 feet. It is planned to accommodate 15,000.

Rumors of new theatres in this city are at present only rumors. The Arch Street Theatre is to be sold at auction March 25. The Arch Street Opera House is without a tenant. The Grand Opera House is rented out by the week for $250. The Park Theatre will probably also be sold very shortly to satisfy the heirs.

All our managers are cheerful and happy over the large business. The season has been unusually good here, and every place of amusement now open in this city will prove a big winner on the year.

S. FERNBERGER.

BOSTON.

The Gay Parisians Beating Records--The Tabers and the Terrys Entertained by Society

[*Special to The Mirror.*]

BOSTON, March 2.

Who says that the American dramatist is having his day now? He certainly is not in Boston this week, because the attractions at all the principal theatres are of foreign extraction, and the poor American playwright is in a hopeless—very hopeless—minority.

The grand opera has gone, but musical comedy and comic opera have come. At the Hollis Street Theatre George Edwardes' burlesque company presented An Artist's Model this evening before a large house, and pretty Marie Studholme allowed Bostonians to get a glimpse of her face, of which so much has been heard in advance. The piece promises to have an even greater success than The Shop Girl did.

Another company from George Edwardes' London fold opened at the Tremont to night, and although Mabel Love did not come to Boston with the organization, Nancy McIntosh and Julius Steger were here, and they were seen to advantage. The company goes back to England after its engagement at the Tremont.

Neil Burgess is back again on the stage where the longest run ever known in Boston took place. The Park was crowded to night, for it had been announced that this would be the farewell appearance of Mr. Burgess in Boston, as he is to take the production of The County Fair to London for an engagement.

The Mikado was given a successful revival at the Castle Square to night, and the piece will be continued for only this week, bringing to a conclusion the successful Gilbert and Sullivan series. Manager Rose has several novelties in surprise for his patrons, and he has already announced the engagement of Fatma Diard, who will come direct from Paris to warble for Bostonians.

The White Slave has always been a highly popular melodrama here, and the engagement which opened at the Columbia to night promises to break the records. The piece was capitally put upon the stage, and the storm scene was unusually vivid.

The last of the series of revivals by the Martinot Boucicault combination is The World, which made a big hit to night, and might well be put on for a run were it not for the fact that the combination is to be taken to New York for an engagement there. It is understood that this popular organization will be back in Boston again before the season is over for a number of additional revivals.

The Gay Parisians has settled down for a long run at the Museum, and it is beating anything else that has been brought to the Museum this season.

Madame Sans Gene is continuing to do well at the Boston and Kathryn Kidder finds herself a most popular social favorite.

Marie Engle used an alcohol lamp to heat her curling irons during the grand opera season at the Mechanics' Building and as a result she was unable to appear at the concluding performances of the opera season. Some of the members of the opera company declared that it is better to be badly burned on the hands than to be fatally roasted by Boston critics.

Fred Terry and Julia Neilson were the special guests of the Boston Playgoers' Club at their home last week. A special reception in honor of Julia Marlowe Taber and Robert Taber was a distinct social success.

A special car will bring Fay Templeton and other New York entertainers on the occasion of the Elks' benefit this week. They will return in time to take part in their regular evening performances in that city.

Loie Fuller is going to show Boston her latest dances before she returns to Europe, special arrangements having been made for a week at the Boston.

Bernhardt, Duse and Fanny Davenport will all be playing at one time in this city.

W. P. Dixon, who has been stage manager at the Castle Square since its erection, has resigned his position and will soon open a studio here.

R. N. Stevens is one of the few advance men to play a return engagement here this season. His visit ahead of The Shop Girl was so successful that he came back for An Artist's Model.

Mr. and Mrs. B. F. Keith have left their Winter home at the Brunswick, and are now occupying their new house at Brookline.

Calvé disappointed two audiences during the last week of the Italian opera season, which has come to a conclusion. Rumor has it that J. N. Mapleson is to bring a company to this country next season, and play at the Boston in November.

Adele Porter is everywhere in the interests of Madame Sans Gene, and as a result the piece is being splendidly boomed.

Sadie Martinot opens a novel series of fashion pictures, which the *Journal* is to publish. It will consist of half tone pictures of stunning costumes, which will be described by the wearers.

Mignon will be the next opera at the Castle Square.

The *Herald* had an international edition last week, which gave the attractions of Boston, in the chapter about the theatres, without a

single mention of the Hollis, Museum, and other leading houses of the city.

The papers have been filled with stories relating to the disapearance of Caroline Gage, wife of a theatre usher of this city.

JAY BENTON.

WASHINGTON.

A New Playhouse for the Capital City--Hopper and Herrmann Have Big Openings.

[*Special to The Mirror.*]

WASHINGTON, March 2.

De Wolf Hopper appeared in Wang to-night at Rapley's New National Theatre to an overflowing house. The opera was given with an excellent cast and elicited most favorable comment. Hopper as the Siamese Monarch received a warm reception, and pretty Edna Wallace-Hopper as the Prince Regent shared in the honors. Dr. Syntax will be put on for two performances late in the week. John Hare follows.

Professor Sheldon's production of Cinderella, with 150 children in the cast, occupied Allen's Grand Opera House the first three nights of the week, opening to a big houseful of friends of the little ones. The Metropolitan Grand Opera company fills out the remainder of the week. The opening Thursday will be Carmen, with Calvé in the title role. Romeo et Juliette will introduce Mme. Melba and Jean de Reszke in the roles of the lovers. For the Saturday matinee Aida will be sung, with Mme. Nordica, and for the closing performance Falstaff will be given, with Victor Maurel as the fat Knight. Sarah Bernhardt comes next.

Herrmann the prestidigitateur, is at Albaugh's Lafayette Square Opera House this week and attracts a full house. His bill of magical tricks and illusion effects are decidedly clever and entertaining. Madame Herrmann is still his valuable assistant. Thomas Q. Seabrooke in The Speculator follows.

Human Hearts, a melodrama of decided merit, opened to a very large attendance at Rapley's Academy of Music giving the best of satisfaction. Hal Reid, a clever and capable young actor, made a hit as Tom Logan and the support throughout was strong and well balanced. Andrew Mack in Myles Aroon comes next.

Rice and Barton's Rose Hill English Folly company commence the week to good patronage at Kernan's Lyceum Theatre. Whallen and Martell's South Before the War follows.

The Bijou Theatre, which has been dark since last November, will be open again next season, having been leased for a term of years by E. M. Whitesell, who for several years conducted the Eastern Pennsylvania circuit of theatres controlled by John Mishler and M. H. Burgunder. The house will be known as the Bijou Family Theatre, and it is the intention to cater especially to ladies and children. Popular prices will prevail, running from 20 to 75 cents, and 15 to 50 cents for matinees, which will be given daily. The house will not open before Aug. 15. In the meantime Mr. Whitesell promises a transformation in the interior of the house that will be a surprise.

Alice Judson, the soprano, late of the Hinrich Opera co., has joined the choir of St. Andrew's Episcopal Church, this city, of which Herdon Morsell, the tenor, formerly with the Boston Ideals, is the director.

A letter received by Milt Gotthold, here in advance of Human Hearts, states that his wife's father John B. Gilbert, father of the Gilbert Sisters, and the oldest Southern manager alive to day, is seriously ill and not expected to live. He is seventy-eight years of age.

James J. Murphy of the Texas Steer company, was married to Miss Anna De Vantier, of Washington, at Chicago, Jan. 30, 1896. Jim is Tim's brother, and a talented young actor.

JOHN T. WARDE.

BALTIMORE.

A Week of Fine Attractions.--The Elks' Social Session.--Professional Gossip.

[*Special to The Mirror.*]

BALTIMORE, March 2.

Baltimore is rich in good attractions this week. The Grand Italian Opera from the Metropolitan Opera House, New York, John Hare with his English company and Mlle. Rhea in Nell Gwynne, besides good vaudeville companies at the variety houses, present a bill varied enough to suit all tastes.

One of the largest audiences that has assembled in Harris' Academy of Music for years greeted Emma Calvé to-night when she appeared as Carmen in Bizet's charming opera. Madame Saville made a charming Michaela and her effective aria was exquisitely sung. Signor Ancana makes a great Escamillo and his description of the bull fight was stirring and picturesque. Roland Reed will follow on March 9.

At Ford's Grand Opera House John Hare and his Garrick Theatre company, of London, presented for the first time here A Pair of Spectacles. The large audience thoroughly enjoyed the work of the company, the play being interesting and attractive, as well as well acted. During the week Mr. Hare will be seen in The Notorious Mrs. Ebbsmith, and A Quiet Couple. Comedy and Tragedy preceded A Pair of Spectacles. Next week, Robert Hilliard in Lost--24 Hours.

Judging from the way in which Mlle. Rhea was received this evening and from the audience that gathered to hear her, the return engagement of this distinguished artiste at Albaugh's Lyceum Theatre will be an unqualified success. Nell Gwynne is a delightful play.

Down on the Suwanee River is the attraction at the Halliday Street Theatre. It is billed as an Afro-American musical comedy. Next week, Human Hearts.

Next week, at Albaugh's Lyceum Theatre Sydney Rosenfeld will produce for the first time anywhere his new play, A House of Cards. The cast will be a very strong one, and will include Maxine Elliott.

Manager Tunis F. Dean and Frank Connelly, manager of the late Gladys Wallis company, have returned from New York, whither they went to witness the premiere of the Lillian Russell Opera company in The Goddess of Truth.

Oliver Jenkins, who is a Baltimorean, has signed with John E. Toole to play in Killarney and the Rhine.

Last Wednesday night Baltimore Lodge of Elks gave a very successful social session. Quite a number of out-of-town Elks were on hand and the profession was well represented. The talent consisted of Harry M. Smith, Perry Orum, Thomas Ripley, Ward and Murphy, Vidoc and Evans, Ed Bowers, L. R. and J. Geisenburger, Pat Reilly and many others. The feature of the evening was a recitation by Arthur C. Moreland.

S. Miller Kent, of The Foundling company, entertained a few of his friends Saturday night at the Martin. He was the chief cook for the occasion and prepared a delicious concoction of eggs and numerous other things which he called a "Kent Omelet."

Joe H. B. Yeaton, the assistant treasurer of Ford's Grand Opera House, has resigned his position, and has left for New York, where he will continue in the theatrical business. He has been with the Ford management for ten years, and is very popular with the patrons of the house.

The Musicians' Protective Association has been incorporated. It is formed partly for the purpose of a trade union.

HAROLD RUTLEDGE.

CINCINNATI.

Minnie Maddern Fiske and Olga Nethersole in Plays of Dumas--Other Changes.

[*Special to The Mirror.*]

CINCINNATI, March 2.

Minnie Maddern Fiske opened her return engagement at the Walnut to-night in The Queen of Liars. Theatregoers evidently appreciated a second opportunity to see this gifted actress, for the audience was large and the applause warm and hearty. Mrs. Fiske will appear in her notable repertoire during her engagement. If to-night's audience be any criterion, there will be an enormous increase of business over that of the former visit. Underlined for next week is The New Boy.

Another important theatrical event was the local debut at the Grand of Olga Nethersole. She made a profound impression in Camille, and before the week is out will be a prime favorite. Her reception was very enthusiastic. During the week she produces Frou-Frou, Denise and Carmen. Robert B. Mantell follows.

Gustave Hinrich's French and Italian Opera company commenced a three-nights' engagement at Pike's, in Il Trovatore. They had a fair house. To-morrow they give Lucia, with Emma Nevada in the cast, and Wednesday William Tell.

Thursday night Ellen Beach Yaw brings her concert company to the Pike for a single evening. She will be assisted by Maximilian Dick, the violinist, and Georgella Lay, the pianist.

The Fountain Square had its customary crowded houses yesterday to see Fred Hallen's Twentieth Century Girl with Mollie Fuller as the girl bachelor. John T. Kelly, Harry Kelly, William Cameron, and Gus Williams are in the company.

The Auditorium is presenting Ada Van Etta in the New York comedy success Gloriana. Dan Reed, Victor Morley, and W. J. Deming are also in the support.

The Hanlon Brothers' ever-popular Fantasma is paying its annual visit to Heuck's. It is almost needless to say that the house was packed last night in consequence.

Saturday night the Freeman closed for the season. Business latterly has been poor at this house, and Manager Salisbury finally decided to give up the fight. The house has been leased by Messrs. Heuck and Fennessey beginning next August. The name of the house will be changed, and it will become a popular-priced theatre devoted to light comedy and melodrama.

Leola Mitchell, who was playing Miss Nugget at the Auditorium last week was taken ill and unable to appear Thursday. Her part was assumed by an understudy for the latter part of the week.

Kathryn Havlin, the only daughter of popular John H. Havlin, manager of the Walnut, will be married Tuesday night to Reuben S. Payne. Mr. and Mrs. Payne have the heartiest congratulations and good wishes of the entire profession.

WILLIAM SAMPSON.

PITTSBURG.

Ada Rehan, Scabrooke, and Melodrama at the Theatres--Personal Notes.

[*Special to The Mirror.*]

PITTSBURG, March 2.

The Speculator, with Thomas Q. Seabrooke in the lead, was greeted at the Duquesne to-night by a large and fashionable audience and met with success. Next week, Minnie Maddern Fiske in repertoire.

The Span of Life attracted a packed house to-night at the Bijou, and scored a triumph. James J. Corbett in A Naval Cadet follows.

Ada Rehan and company attracted a large and fashionable audience at the Alvin to-night in The Countess Gucki, and scored a hit. Next week, Augustin Daly's Midsummer Night's Dream.

The Fatal Card drew a big house to-night at the New Grand and jumped into favor with the audience. Hanlon's Fantasma follows.

Nelson Roberts, manager of the Duquesne, has closed a contract with Rice's Little Christopher for the week of March 16.

Managers Harry Davis and Harry Schwab of the New Grand have returned home from New York.

The Sages, hypnotists, are booked for a return engagement at the East End Theatre.

Sam Fletcher is here, ahead of Fantasma.

Eddie Minch, assistant treasurer of the New Grand, is preparing for a trip abroad this Summer.

The East End Theatre remains closed.

JOSEPH CROWN.

ST. LOUIS.

Clara Morris, Peter F. Dailey and Other Attractions--Work on the New Theatre.

[*Special to The Mirror.*]

ST. LOUIS, March 2.

Peter F. Dailey was seen in his new farce-comedy The Night Clerk by two large audiences yesterday at the Hagan. It is a bright and breezy vehicle and he has surrounded himself with many excellent people.

Kellar the magician opened at the Grand Opera House last night, and introduced a number of new features. The Indian sensation, The Mystic Light of Bala, The Shrine of Koomra Sami and the Queen of Roses were novel and mysterious.

Clara Morris gave an extra performance of Raymonde at the Olympic Theatre. To-night the house is dark, owing to the elaborate preparations for the opening of Fanny Davenport in her elaborate production of Gismonda to-morrow night. A magnificent performance is promised by Ben Stern, who has been here for the past week arranging for the engagement.

Two big audiences saw Charles E. Blaney's latest funny play, A Baggage Check, yesterday at Havlin's. It is one of the funniest he has written and the cast is one of the best.

Ellen Beach Yaw will give a concert to-morrow night at the Music Hall and judging from the advance sale will have a fine audience.

Al Hayman, of New York, and Will J. Davis, of Chicago, were in the city one day last week inspecting the work on the new Century Theatre. They seemed well pleased. The theatre will open the first week in September.

The Clara Morris company closed their season here last night with an extra performance at

MISS ADA REHAN

AND

MR. DALY'S COMPANY

UNDER THE MANAGEMENT OF MR. AUGUSTIN DALY.

3D ANNUAL TOUR

Commences March 2 in Pittsburg for one week, playing March 4, Toledo; 5, Fort Wayne; 6, Indianapolis; 7, Terre Haute; 9, Evansville; 10, Louisville; 12, Nashville; 13, Memphis; 16 one week, New Orleans; 23, Mobile; 24, Atlanta; 25, Augusta; 26, Charleston; 27, Richmond; 28, Norfolk; 30 (one week), Washington, D. C.; April 6, Philadelphia; 13 and 20, Boston; 27, New York city. May 4, St. Louis; 11, Kansas City; 12, Omaha; 18 (three weeks), San Francisco; June 8, San Jose; 9, Oakland; 15, Chicago and close of season.

The Southern Tour under the direction of **KLAW AND ERLANGER** | The San Francisco engagement with **MR. AL HAYMAN**

the Olympic Theatre, and left for New York to-day.

Mrs. Gaylor, a member of the Clara Morris company, has been engaged to go with the Richard Mansfield company for the balance of the season.

Harry Fillmore, formerly with Pope's Theatre, is back in the city, and has connected himself with the Hagan Opera House.

Professor August William Hoffman, the well-known musical composer, announces that his opera, The Red Fez, will be given its first production some time during the coming Summer. The libretto is the work of a young local journalist, and it has an interesting plot, while the music is tuneful and harmonious.

Charles Morris, stage carpenter of Kellar's company, died yesterday afternoon. He had been ill, but nothing serious was feared. He was found in his room unconscious and expired an hour later. The body was sent to his home in Camden, N. J., to-day.

W. C. HOWLAND.

CLEVELAND.

A Good Lenten Business Reported--This Week's Attractions--Theatrical Chat.

[*Special to The Mirror.*]

CLEVELAND, March 2.

So far the theatres have had no reason to complain of the dull business during Lent. If good attractions are offered the receipts are sure to show a balance on the right side. This week should be a repetition of last week, as the attractions offered are of the strongest and to suit all tastes, from comedy and romantic drama to high-class vaudeville by two of the strongest companies on the road.

Stuart Robson in his new play, Mrs. Ponderbury's Past, commenced a short engagement to-night at the Euclid Avenue Opera House before a good sized audience. Mr. Robson is a great favorite in Cleveland. Melodrama will hold the boards at The Euclid for the rest of this week commencing Thursday evening with Northern lights, and continuing through next week when The Fatal Card will be produced.

The Lyceum Theatre is filled to night to welcome Robert Mantell in Monbars. He will remain all the week presenting The Marble Heart, The Husband, and The Corsican Brothers. Next week John J. Burke in The Doctor will be seen for three nights and a matinee.

Vaudeville is the attraction all the week at the Cleveland Theatre, Hopkins' Trans-Oceanic company with a strong array of talent furnishing the entertainment. Slaves of Gold will be seen next week.

The Star Theatre had two large audiences this afternoon and evening to see Irwin Brothers' Big Specialty company with an extraordinary list of performers, who will undoubtedly do a good week's business. The Vaudeville Club, with Lizzie Raymond and Sam Bernard, play a return engagement next week.

To-morrow night Franz Ondricek, the violinist, plays at Music Hall.

Manager S. W. Brady, of the Lyceum and Cleveland Theatres, is in Cleveland a good deal this season.

Newt Hilliard, manager, was in Cleveland Saturday on his way East.

Florence Drake, who for many years was prima donna in Wang, will give a concert at Association Hall next Thursday evening.

Association Hall is crowded to-night to hear Plunkett Greene, the Irish basso, who gives a song recital.

Col. Robert G. Ingersoll will give another lecture here this month.

Haltnorth's Garden Theatre will be much improved before next Summer's opening.

Hi Henry's Minstrels, William Hoey in The Globe Trotter, and Hanlon's Superba are among the attractions underlined at the Lyceum Theatre.

Augustin Daly's company, presenting A Midsummer Night's Dream, will soon be at the Euclid.

It is said that a member of Robert Mantell's company will marry the daughter of a Cleveland merchant, leave the stage, and go into business here.

WILLIAM CRASTON.

THE GLOBE TROTTER CLOSES.

[*Special to The Mirror.*]

MINNEAPOLIS, March 2.—The Globe Trotter company closed season here yesterday. The members of the organization left for New York to-day.

F. C. CAMPBELL.

OUT-OF-TOWN OPENINGS.

[*Special to The Mirror.*]

ATCHISON, Kans., Feb. 29.—All the reserved seats for the performance on March 5 of Richard Mansfield in Beau Brummel were sold in three hours to-day.

FRANK MURRAY.

ST. LOUIS, Mo., March 2.—At Havlan's, yesterday evening, Blaney's Baggage Check beat all records at that theatre, the receipts for the two performances amounting to $1,802. Both play and company made a great hit. The seats have been nearly all sold for the next three performances.

WILLIAM GARNS.

THE ACTRESS WAS FULLY SUSTAINED.

In THE MIRROR'S account last week of Edith Totten's suit against William Calder several errors appeared in the summary of the evidence presented in the evidence introduced in the defendant's behalf. It was not shown to the satisfaction of Judge Steiner, before whom the case was tried, Miss Totten was flippant, insubordinate and incompetent. Miss Totten's representative says that Miss Totten's complaint was sustained not only by her own testimony but by the defendant's witnesses. Mr. Elton, the stage manager, under the judge's questions was obliged to admit that he had not allowed Miss Totten sufficient rehearsals to enable him to judge fairly of her competency for the part in In Sight of St. Paul's. Judge Steiner sustained Miss Totten and vindicated her professional reputation by giving her judgment for two weeks' salary and costs, amounting to the sum of $79.96.

THEATRICAL LAW MAKERS.

There appears to be an epidemic of theatrical legislation at Albany at present.

Senator Seibert has introduced an act in the State Senate regulating theatres and places of amusement as to advertisements. It has been read twice and ordered printed, and when printed is to be committed to the Committee on Affairs of Cities. The provisions of the act are as follows:

Every person, persons or corporations managing theatres or places of a similar kind or nature, must place in their newspaper advertisements location of establishment, time of commencement of performance, and price of admission. It shall not be useful for any person, persons or corporation to sell a ticket to a theatre or place of amusement at an advance of advertised rates. Any violation of this act shall be punishable as a misdemeanor. This act shall take effect immediately.

Senator McNulty has introduced in the Senate an amendment to Section 27 of the Penal Code, relating to Sunday performances. It has been read twice and ordered printed, and when printed is to be committed to the Committee on Codes.

In the following reprint of the act the amendment to the present law is indicated by the Italics.

The performance of any tragedy, comedy, opera, ballet, farce or negro minstrelsy, whether they or any of them are given or performed in costume or not, any negro or other dancing, whether the same be given or performed in costume or not, any wrestling, boxing with or without gloves, sparring contest, trial of strength, or any part or parts therein, or any circus, equestrian or dramatic performance or exercise or any performance or exercise of jugglers, acrobats, club performances, or rope dancers on the first day of the week, is forbidden, and every person aiding in such exhibition, performance or exercise, by advertisement, posting or otherwise, and every owner or lessee of any garden, building or other room, place or structure, who leases or lets the same for the purpose of any such exhibition or performance or exercise, or who assents to the use of the same for any such purpose, if it be so used, is guilty of a misdemeanor. In addition to the punishment therefor provided by statute, every person violating this section is subject to a penalty of five hundred dollars, which penalty "The Society for the Reformation of Juvenile Delinquents" in the city of New York, for the use of that society, and the overseers of the poor in any other city or town, for the use of the poor, are authorized, in the name of the people of this State, to recover. Besides this penalty, every such exhibition, performance or exercise, of itself, annuls any license which may have been previously obtained by the manager, superintendent, agent, owner or lessee, using or lettering such building, garden, room, place or other structure, or consenting to such exhibition, performance or exercise. This act shall take effect immediately.

The hearing on the Dressing Room bill introduced by Timothy D. Sullivan in the Assembly will come up on Thursday before the Committee on Finance.

THE TRUTH ABOUT THE BROADWAY.

The Broadway Theatre has not changed hands, and there are no negotiations pending to that end, despite the many rumors and reports to the contrary that have appeared in the newspapers.

Among other things it has been asserted that Mr. French had transferred his interest in the Broadway to his partner, Mr. Zabrowski and that the Hayman-Frohman combination had secured or were about to secure possession of it.

There is not the slightest foundation for either of these stories. The Broadway Theatre Company own the Broadway Theatre building. The company consists of Messrs. French and Zabrowski. The ground on which the theatre stands is owned by Mr. Zabrowski individually. Mr. French, under arrangement with the Broadway Theatre Company, is also the manager of the house.

The company's lease of the property will not expire until May 1, 1897. It is then renewable, if Messrs. French and Zabrowski elect to continue, for a term of years at a figure based upon a new valuation of the ground. Mr. French has booked nearly the whole of the season of 1896-97 and there has been no proposal received or considered to transfer the lease to any other manager or managers.

The story probably started because Mr. Zabrowski recently asked Mr. French if, in the event of an opportunity to sell the land together with adjoining lots advantageously, he would put a figure on his interest in the theatre. Mr. French wrote his partner, who is abroad, that he would be willing to sell out at a certain stipulated price. Nothing more has been heard of the matter. It is thought that Mr. Zabrowski had in mind a sale of the plot for other than theatre uses.

THE COPYRIGHT AMENDMENT

The Cummings bill to prevent play piracy is still in the hands of the House Committee on Patents. It will probably not be reported to the full committee until a week from to-morrow (Wednesday) owing to the absence of the chairman, General Draper, from Washington.

It is highly probable that a favorable report will be made on the bill, as predicted in last week's MIRROR. There is but one dissenting member of the committee, it is understood, but he will not make any strong opposition or make a minority report.

Last Thursday Senator Hill, of New York, introduced a bill identical with the Cummings bill in the Senate. That action will hasten the matter to a conclusion so far as the upper house is concerned.

One of the members of the House Committee on Patents at the hearing given recently to the committee of managers and dramatists inquired of Judge Dittenhoefer whether an attempt had ever been made to make the violation of a trade mark a criminal offense. Judge Dittenhoefer has found and forwarded to the Chairman of the committee a reference to an Act of Congress, passed August 14, 1876 (Statutes at Large, 141) making it a misdemeanor to violate certain trade marks.

THE NEW YORK
DRAMATIC MIRROR

[ESTABLISHED JAN. 4, 1879.]

The Organ of the American Theatrical Profession

1432 BROADWAY, COR. FORTIETH STREET

HARRISON GREY FISKE,
EDITOR AND SOLE PROPRIETOR.

ADVERTISEMENTS.

Twenty-five cents per agate line. Quarter-page, $40; Half-page, $75; One page, $140.

Professional cards, $6 per line for three months.

Miscellaneous Offerings (professional cards), $8 for three months; $12 for six months; $20 for one year.

Managers' Directory cards, $8 per line for three months.

Heading matter marked "*," or "Special notice," 50 cents per line.

Charges for inserting portraits furnished on application.

Rate cards close at noon on Friday. Changes in standing advertisements must be in hand by Friday noon.

The Mirror office is open and receives advertisements every Monday until 5 P. M.

SUBSCRIPTION.

One year, $5; six months, $3; three months, $1.25. Payable in advance. Single copies, 10 cents.

Foreign subscription, $6.50 per annum, postage prepaid.

The Dramatic Mirror is sold in London at Low's Exchange, Trafalgar Buildings, Northumberland Ave., W. C. In Paris, at the Grand Hotel Kiosques and at Brentano's, 17 Avenue de l'Opera. The Trade supplied by all News Companies.

Remittances should be made by cheque, post office or express money order, or registered letter, payable to The New York Dramatic Mirror.

The Editor cannot undertake to return unsolicited manuscript.

Entered at the New York Post Office as Second Class Matter.

NEW YORK, - - - MARCH 7, 1896

The Largest Dramatic Circulation in America

CURRENT AMUSEMENTS.

AMERICAN.—BURMAH, 8 P. M.
BROADWAY.—ROBIN HOOD, 8:15 P. M.
EMPIRE.—MARRIAGE, 8:15 P. M.
GARDEN.—THE TWO ESCUTCHEONS.
GARRICK.—THE SQUIRE OF DAMES, 8:15 P. M.
GRAND.—LITTLE CHRISTOPHER, 8 P. M.
HOYT'S.—A BLACK SHEEP, 8:30 P. M.
HERALD SQUARE.—HEART OF MARYLAND, 8:15 P. M.
HAMMERSTEIN'S OLYMPIA.—EXCELSIOR, JR.
KEITH'S UNION SQUARE.—VAUDEVILLE.
KOSTER AND BIAL'S.—VAUDEVILLE, 8:15 P. M.
LYCEUM.—THE PRISONER OF ZENDA, 8:15 P. M.
PALMER'S.—FOR THE CROWN, 8:15 P. M.
SANFORD'S.—THE COTTON KING.
STAR.—THE WAR OF WEALTH.
TONY PASTOR'S.—VAUDEVILLE.

BROOKLYN.

AMPHION.—THE RECKONING.
COLUMBIA.—ROB ROY.
MONTAUK.—SOL SMITH RUSSELL.
PARK.—GEORGE C. MILN.

HOBOKEN.

LYRIC THEATRE.—MCCARTHY'S MISHAPS.

TO ADVERTISERS.

Patrons of THE MIRROR *are notified that all advertisements for which "preferred" positions are desired will be subjected to an extra charge. Space on the last page is exempt from this condition. Terms for special or "preferred" positions following reading matter or at the top of page will be furnished upon written or personal application at the business office. Advertisements intended for the last page, and changes in standing advertisements, must be in hand not later than noon on Friday.*

ARE SALARIES TOO HIGH?

In urging a reduction of theatre prices in New York, the Brooklyn *Eagle* summarizes the reasons that have caused the growth of charges for tickets since the period of the civil war. Among these it cites the enormous increase in rents and land values and in the expenditure for safety and comfort in theatre buildings, and the higher prices that are paid for plays.

"But the principal cause for the increased cost of theatre tickets is the wages that are now paid to actors," says the *Eagle*. "They average about double what they did in the palmy days of the drama. . . The inference is that the actors are getting a little too much. People in other employments have had to submit to extensive reductions, and if anything like a uniform scale of salaries could be arranged, some managers would be for cutting the actors' wages, too."

Our usually well-informed contemporary is entirely astray in this particular. It is not unreasonable that actors' salaries should have doubled since the war, along with the increased rents, authors' royalties and other expenses of conducting theatres. Wages and salaries in all branches of commercial life have augmented proportionately. All kinds of labor and all kinds of artists and professional workers are better paid to-day than formerly—journalists, clergymen, doctors, lawyers, painters, manual laborers, clerks, accountants, salesmen, as well actors. Why should not actors share in the fruits of American progress in material things?

In the palmy days, to which the *Eagle* refers, actors received beggarly salaries and they were forced to live from hand to mouth. They were not expected in that remote and unenviable period to be artists, to dress well, to live well or to enjoy the surroundings that are congenial to happiness and self-respect. To-day they find it not only desirable but obligatory—we are speaking now of the prosperous class to which our contemporary refers—to put up at the best hotels on their travels; to dress in the best style on and off the stage, and to spend their earnings with a liberal hand. They find their talents in demand not more than eight months in the year, as a rule, and they are compelled to remain idle, without salary, the remaining four months. When we consider the outlay essential to maintaining a respectable position in the profession—especially in the eyes of managers—is coupled with the personal or family responsibilities that devolve upon the greater number of professionals, we must admit that actors are not overpaid.

"What are called "fancy" salaries are few and far between. Only in cases where men and women possess talents of exceptional value or where they exercise a demonstrable power in drawing the public to the box office are such salaries paid. The scale of salaries paid to actors of fair ability is not too high—it is too low.

In the eighties actors' salaries were liberal, if not munificent. For five or six years past, owing to the combined effects of augmented managerial expenses in other directions and the entrance of great numbers of newcomers into the profession, they have declined. The *Eagle* errs, therefore, in its belief that reductions akin to those that have taken place in other walks of life have not also affected actors' salaries.

The speculative and commercial spirit that has spread over the entire face of American theatrical management has wrought harm to actors. It has added to the precariousness of their existence; it has disturbed the rational standard of compensation; it has changed the relative positions of the actor and the manager, placing the latter above the former both in respect to individual importance and pecuniary advantage, and it has opened the door to many other conditions unfavorable to the artistic progress and the material well-being of the actor.

A FAKIR CORRECTED.

A morning newspaper of this city that publishes daily a column of badly written theatrical gossip, the greater portion of which is fake as well as drivel, assails the Cummings bill, possibly because of a feeling of sympathy for play pirates growing out of its own thievish practice of appropriating the news published by other papers.

This "home newspaper of Greater New York" asserts that Mr. CUMMINGS "formulated the bill, and that it will shield every play pirate in the country, because violations are punishable under it only when unauthorized productions of copyrighted plays are 'wilful and for profit.'" The play pirate when the bill becomes a law, according to this asinine commentator, will evade the penalties it prescribes "by sharing the receipts with the local fire or militia company" in the small towns.

It seems to have escaped the alleged understanding of our pudd'nhead contemporary that the pirate's share in the receipts of such a benefit performance would constitute a profit, and therefore bring him clearly within the scope of the law. No play pirate is likely to present copyrighted plays for the fun of the thing, and no matter how he may attempt to evade the law by subterfuge, the fact that he performs for and receives a profit will render him liable to prosecution and imprisonment.

Mr. CUMMINGS, by the way, did not "formulate" the bill that bears his name. It was drawn by Ex-Judge DITTENHOEFER. Mr. CUMMINGS introduced it in the House of Representatives. In this case, according to its usual custom, our pudd'n head contemporary is talking through its hat, so to speak.

A COMBINATION of effort makes the New York daily press newsily impressive on most subjects of contemporaneous interest. But the lack of prime theatrical news in the metropolitan dailies during the past month has been made up by the unanimity with which they have republished this sort of information one, two and even three days after its first and exclusive publication in THE MIRROR. It is a great satisfaction for THE MIRROR to go out weekly to a thousand cities and towns on this continent in most of which no other dramatic newspaper and few New York dailies can be found. But a greater satisfaction is realized in the fact that here in New York this paper is essentially the publication to which the great interests that it so perfectly represents may look from week to week with assurance of finding in it everything of essential note, as well as matters of relative interest that have aided in its general circulation to thousands of persons who support the theatre and find in its pages a satisfaction kindred to that of playgoing.

THE legislators at Albany, apparently pressed for subjects, are paying unusual attention to the theatrical business. Some of the "measures" introduced relative to the stage will not bear inspection, and it is safe also to say that they will not become laws.

THE interviews in THE MIRROR this week in which managers variously interested express themselves make interesting matter for all concerned.

PERSONALS.

MCVICKER.—The news that J. H. McVicker is recovering from his recent attack of illness is gratifying to his many friends in the profession. Mr. McVicker is the Nestor of American theatre managers, and during his long career he has remained constantly in harness and has given his whole heart and energy to his work. Fortunately he is gifted with a splendid constitution and it has enabled him now to withstand a shock to which most men of his advanced years would have succumbed. It is to be hoped that Mr. McVicker will be spared for many more years of usefulness and activity.

HENDERSON.—Mrs. Ettie Henderson, manager of the Academy of Music, Jersey City, is at Virginia Beach, Va., and after a short sojourn there will visit Old Point Comfort. Mrs. Henderson's version of Claire and the Forgemaster is soon to be revived in Philadelphia.

ARONSON.—Mrs. Rudolph Aronson, who has been pursuing vocal study in Europe for some years, has taken to the operatic stage under her stage name, Alma Almira Dalma. She will make her debut at the Scala, Milan, in a new opera by Gordiano entitled André Chenier.

HICKS.—Seymour Hicks, the English burlesque actor, who sprang into prominence through his imitation of Walter Jones' tramp in 1492, has recently in London been airing his views on modern burlesque. He thinks that the old H. J. Byron order of things has seen its last days. So long as Walter Jones continues to invent and originate, Mr. Hicks' performances will surely be superior to the old Byron extravaganzas.

BELASCO.—David Belasco is hard at work on another new play treating of American life. Mr. Belasco is a very busy man just at present. He writes and works all day and in the evening he personally directs the production of The Heart of Maryland.

WOODWARD.—Major James O Woodward, manager of Harmanus Bleecker Hall, Albany, was in town last week arranging for future attractions. This theatre has booked for this season some of the very best stars and combinations traveling.

GRIFFITH.—Frank Carlos Griffith, whose health has steadily improved since his return from Poland Springs, represents George Parsons Lathrop's interest in The Scarlet Letter, which is presented by the Damrosch Opera company. Mr. Griffith will spend next Summer at Poland Spring.

STEPHENS.—Robert N. Stephens, author of many successful melodramas and the new play which E. H. Sothern will produce next year, has a charming little sketch in the current number of *Short Stories* entitled 'Schloss Wettingen."

PLUNKETT.—The statement recently published that Charles Plunkett had been stricken with apoplexy was erroneous, Mr. Plunkett says. His attack was a slight congestion, and he has entirely recovered.

MAGNUS.—Julian Magnus has worked most intelligently and industriously in behalf of the production of For the Crown, and if skilful management and press work could have made the venture successful the result would have been profitable to all concerned. Mr. Magnus's managerial abilities are of a high order and he has invariably given tone and character to the attractions he has been associated with.

PIERCE.—May Pierce, mother of the child actress, Alice Pierce, was in the city for a few days last week. She has returned to Boston, where she will stay until after her suit against Hoyt and McKee has been tried.

CLIFFE.—H. Cooper Cliffe, who closes with the Burmah company this week, is one of the few actors who put intellectuality into their work. He has played oftener in the classic than in the modern drama, and although quite a young man is a finished actor of the old school.

LEWIS.—The pleasing intelligence comes from Thomasville, Ga., that Annie Lewis has entirely recovered from her recent illness and will go to her cosy Chevy Chase home about April 1, where she will spend the Summer preparing for next season's work, for which she has already several fine offers.

COURTENAY.—Maud Courtenay, who has been playing the Infanta Joanna, in Rice's Eastern 1492 company, this season, is recovering from her recent illness at her residence in this city. She will rejoin the company when it opens at the Grand Opera House next week.

MANSFIELD.—Richard Mansfield did not produce Robert Macaire in Kansas city, as reported. He contemplated making a production of the play but he abandoned the idea after one rehearsal.

LETTERS TO THE EDITOR.

A MARRIAGE DATE CORRECTED.

NEW ORLEANS, La., Feb. 22, 1896.

To the Editor of The Dramatic Mirror:

SIR.—In Colonel T. Alston Brown's excellent letter regarding the career of the late Augustus S. Pennoyer, he states that Mr. Pennoyer was married to Clara Reed, daughter of the late John R. Reed and sister of Roland Reed, the comedian, in 1868.

Mrs. Pennoyer has asked me to write to request you to correct this mistake. She informs me that she was married to Mr. Pennoyer on Dec. 8, 1861.

Trusting that this letter will not occupy too much of your valuable space and that you will grant Mrs. Pennoyer's request, permit me to subscribe myself sincerely yours,

JULIAN REED,
Stage-Manager for Roland Reed.

A NEW HAVEN NUISANCE.

NEW HAVEN, Conn., Feb. 23, 1896.

To the Editor of The Dramatic Mirror:

SIR.—As a theatregoer I wish to enter a protest against the high-handed way in which the students of the Yale University run the Grand Opera House in this city.

Recently, for instance, the Wilbur Opera company have appeared in a repertoire of comic operas and have really given a creditable performance. Last night Boccaccio was on, and at the opening of the third act a fancy march was introduced by twenty lady members of the company.

The first of the ladies had hardly appeared when a perfect shower of pennies, orange peel, etc., commenced. This was kept up until the middle of the act. The Yale men were the only participants in this fusilade, and there was no effort on the part of the management to stop it.

Can it be that Mr. Bunnell is afraid to lose the patronage of these hoodlums whose presence is a nuisance to the people who go to see the performance?

If this is the case he is far from right, as there are a great many people in this city who would patronize his theatre a great deal more than they do if it were not for this nuisance, and he would have better houses in the long run, and the students would be there just the same if he made them behave themselves.

Yours truly, N. E. FARNHAM.

AS TO AN OLD THEORY.

NEW YORK, March 2, 1896.

To the Editor of The Dramatic Mirror:

I read an article in one of the New York papers last Sunday regarding the source of patronage of New York theatres. It dealt with the old theory that New York theatres are mainly supported by "out of town people." This is an interesting question, but it has never been definitely settled. Just how much patronage comes from "out of town people" and from city playgoers only an investigation or a census can determine. If New York theatres derive their subsistence from the pockets of "out of town people," why do some New York successes fail on the road? Can anybody but a Philadelphian lawyer give a logical answer to this question? The explanation may be found, perhaps, in the supposition that "out of town people" who see New York successes here do not care to see them at home, or in the popular notion that they are not presented with the same casts and scenery on the road as during their "runs" in this city. While traveling this season as the advance representative of Julia Marlowe Taber and Robert Taber I have encountered several New York successes, some of which lost their charm "on the road." One in particular belonging to a syndicate emphasized this fact. I met it in one of the large interior cities in this State. It had a "run" on Broadway and was announced as a great New York success. The play was adequately presented, but the people who attended the performance did not seem to appreciate it. The performance fell flat and the business was exceedingly limited. The company had their two weeks' notice of closing when they arrived in this town. One of the members of the company said to me: "The playgoing public don't want it. We have been playing to poor business." How can New York managers determine whether their successes here will prove profitable on the road? What is needed is the talent for mind reading the tastes of "out-of-town people." Any manager with this faculty will be able to settle this question and save money "on the road." CHARLES E. DOWE.

THE LAW WILL REACH THEM SOON.

HOT SPRINGS, Ark., Feb. 24, 1896.

To the Editor of The Dramatic Mirror:

SIR.—I will admit that it is pretty hard for a local manager to tell when a company is pirating plays, as a rule, for they hide the true titles under names that are as far from the originals as possible, and unless the said manager has seen the plays before, there is no way of telling, and even though he has seen them they are generally slaughtered to such an extent that they become unrecognizable. But when a local manager will allow a play to be billed, when he knows not only by his own common sense, but by the word of several theatrical people, that it is the property of another, he deserves all the reputation (such as it is) that he can gain, as an assistant to the pirates themselves.

I learned that Friends had been pirated in Denison, Texas, by the Rainsberg Comedy company. I so wrote you at the time, and you published them. I have since been in Texas, where our company has just finished a most successful two weeks, and as we changed cars at Denison, on our way to Hot Springs, I had an opportunity to investigate the matter, as we had a two hours' wait.

The Opera House at Denison is run by M. L. Eppstein. Rainsberg's Comedy co. was playing there a week in October. Friends was announced for Tuesday night. Will Wheeler, manager for Katie Putnam, and A. M. Miller, Jr., of In Old Kentucky both happened in there together, and seeing Friends billed, took the local manager to task for it, and furthermore told him that unless he changed the bill, they would wire me and get authority to stop the performance. Another bill was put on for that night as a consequence, and Friends was put on the Friday night of the engagement, after Wheeler and Miller had gotten far enough away. Banners were used all over the town, and the daily papers went so far as to say that it would be given by the same company that made such a hit there the previous season. We certainly did make a hit there the previous season, but praise was about all we took out of the town, for a jewelry storekeeper named Wilkeson, who ran the theatre at that time, took so little interest in the Opera House that the paper never even went out. Our showing there consisted of two stands, five three-sheets, and ten lithographs, and when I took said Wilkeson to task, he said he thought the paper was out, but that he was so busy in his jewelry store that he didn't have time to see himself.

I believe Denison is a good place to stay away from, and I think Manager Eppstein deserves to be shown up, hence my letter.

Very truly,
ARTHUR C. AISTON,
Manager Friends.

QUESTIONS ANSWERED.

R. CRISP, Baltimore: 1. No. The actors burned to death in the Brooklyn Theatre fire were Harry Murdock and Claude Burroughs. Harry Crisp died in 1881. 2. He was the elder brother of Ex-Speaker Crisp. 3. In England. 4. His father was W. H. Crisp, an English actor who came to this country with his family about 1848. He went South and became a manager, conducting a circuit of theatres in Memphis and Nashville, Tenn., and Huntsville, Ala.

DRAMATIC AUTHOR, Chicago: 1. Keeping the play in manuscript without copyrighting, and basing the right to protection upon the common law (unwritten and founded on certain principles and precedents) which prevails in State courts. 2 Your question is vague. See Ex-Judge A. J. Dittenhoefer's article on "Stageright and Copyright" in the Christmas MIRROR of Dec. 18, 1886. 3. Copyright performances are not necessary in this country. The essence of copyright is publication, not representation.

J. D. HAMILTON, St. Louis: Clarence Mangan, the Irish poet, is the author of "Twenty Golden Years Ago." The poem can only be found in a very scarce edition of his works. We believe that Appleton and Company published his poems some years ago.

ALICE ARNOLD: Virginia Earle, who formerly played the Crown Prince in D. W. Truss' production of Wang, is now appearing at the Casino in The Lady Slavey. She plays the title role.

THE USHER.

A correspondent, who writes from Springfield, Mass., evidently under a fictitious name, thinks the profession is very selfish because his personal credit—for he is evidently the would be borrower to whom he refers—was not good for a paltry loan of $100. This is how he explains it:

A popular dramatist and actor, who had met with unexpected losses, had a fine opportunity to get on his feet again. All he needed was a paltry $100 for some immediate expenses.

He wrote four letters, asking for a loan of this petty sum for a week. One of these letters was to a popular young star who in Boston was duplicating his New York triumphs; another was to a wealthy comedian who was playing his last week in New York to crowded houses; the third was to a fellow dramatist whose latest play is the success of the season, and the fourth was to a new dramatist whose play of city life has made a hit.

All of these men are making bushels of money, and could have loaned the beggarly sum asked with the utmost ease. Did any of them do it? Oh, no! and not one of them even had the decency to answer his letter.

I have always been a liberal patron of the drama, have always believed that selfishness at least was not an actor's failing, but when I see such an exhibition of greed—to say nothing of ill-breeding—I can only sign myself Yours, disgustedly,

IAN CAMPBELL.

It does not appear that the author-actor knew personally any of the quartette of persons whose identities he disguises thinly, or that he had any greater claim upon them for $100 than upon any other stranger.

The fact that Messrs. Sothern, Crane, Belasco and Townsend declined to "stake" a complete stranger to the tune of $100 is not more astonishing than that men who are prosperous consider that fact no good reason why they should throw their money away.

I advise Mr. Ian Campbell to join the socialists. They might appreciate his ideas.

✣

Piracy crops out in unexpected places sometimes.

A MIRROR reader tells me that on Washington's Birthday he walked through the Bowery, and happening to notice the old Windsor Theatre, he thought he would go in. The Wind-or is now a Hebrew theatre.

To the visitor's surprise he found that the company was performing Sardou's Gismonda. In the first act fifty supernumeraries in handsome costumes were employed. The actors possessed considerable ability. In the last act for the church scene a temple was substituted. The part of the hero was played by a man of the name of Thomas Levsky.

This piracy may not be considered particularly injurious by Fanny Davenport, but it shows how far-reaching is the pest of piracy, nevertheless.

✣

THE MIRROR is adding to its army of readers with wonderful rapidity. Not a week passes that the news companies do not add to their orders. The weekly sales of the paper are several thousands of copies in excess of what they were a year ago.

So many empty boasts are made right and left respecting circulation and so many lies are written and uttered in the same connection that editors and publishers who have a regard for truth approach that subject with some hesitation. But fortunately the width and the breadth, the quantity and the quality, of THE MIRROR'S circulation speak for themselves, and every traveling manager and actor, and every person who notices what he sees on the newstands and what the newsdealers say, knows this as well as the writer of this paragraph.

When the Roentgen process is perfected and a few cathode rays can be brought to bear upon the magniloquent circulation pretenses of sundry sheets of the Bombastes Furioso order, what a lovely exposition there will be!

✣

In the Cummings bill to prevent play piracy, now before Congress, the fine of not less than $100 for a first unauthorized performance and $50 for every subsequent performance of a copyrighted play, which is the only penalty provided in the existing copyright law, is retained, the misdemeanor clause and the extension of jurisdiction of the injunction writs of United States Circuit Courts being the new amendments.

Should persons innocently or innorantly violate the law, or should amateurs infringe a playowner's rights, the fine will certainly serve as an adequate punishment. A bill would not be passed by Congress that declared copyright infringement a misdemeanor otherwise than when it is "wilful and for profit."

The only forms of piracy from which dramatists and managers suffer is "wilful and for profit." If the Cummings bill is enacted the man who performs a play after he has been notified that he has no right to it will be guilty of a "wilful" performance.

The bill was framed on practical lines, to remove a present evil. If it goes on the statutes it will extirpate play piracy in the United States. When that end—which seemed almost unattainable formerly to the little band of devoted workers in behalf of the rights of dramatic property—is accomplished the prosperity of all persons connected legitimately with the stage will be materially advanced.

✣

A woman of this city—a courageous woman, no doubt—arranged a reception in Sarah Bernhardt's honor for one day last week. This was the signal for sloppy newspapers to make talk. One of them considered it necessary to interview the woman in question beforehand. She—frankly ingenuous—delivered herself as follows in explanation of the affair:

"Only such of our friends as understand French have been invited. All the guests will be married folks. No young persons will be present at the reception."

For polite yet putrefied puritanism combined with lion-hunting imbecility, isn't that specimen delicious? Had the hostess meditated giving her guests a peep at the *danse du ventre* she could not have been more explicit in classifying the invited.

Bernhardt must have felt highly complimented, and the reception must have been a memorable affair.

✣

"Your article referring to the sermon on Sunday performances preached by the Rev. John Rouse, of Chicago, gave me very great pleasure," writes Verner Clarges, of the Potter-Bellew company. "Mr. Rouse is one of the most liberal clergymen and charming men I have ever met. We have become firm and fast friends, and I enjoyed a short time in his company in Boston recently while he was taking what he called a 'parson's holiday.'

"It was the interest that I feel in the question of these cursed Sunday performances that led me to call on one or two ministers, when playing in Chicago not long ago, to interest them in it.

"I am delighted with your remarks on this subject. We have had to play twice in Chicago on Sunday and once in St. Louis. Mrs. Potter and Mr. Bellew were as disgusted as any member of the company, but there was nothing to do but grin and bear it.

"I hope the day will come when an actor will have his day of rest the same as other people. It is an imposition, so far as he is concerned. When in St. Louis I found that one company opened on Sunday, played a matinee and evening performance, and after finishing the week they were taken to East St. Louis for two additional performances. Of course they did not receive a cent for the Sunday work. If they lost a night in the week one night's salary would have been deducted.

"I ask, is there any equity at all in a company, having closed on Saturday with two performances being compelled to travel all night at an extra expense for sleepers to open at a Sunday matinee?"

Mr. Clarges thinks the time is ripe for the Actors' Association, and many of his fellow professionals will say amen to that.

THE HOME JOURNAL'S JUBILEE.

The jubilee number of the *Home Journal*, which has just been issued in honor of its semi-centennial anniversary, marks the continuation of deservedly successful achievement in the field of journalism. Among other special features of this jubilee issue are reminiscences, anecdotes, sketches and portraits of the two poets who founded the *Home Journal*, N. P. Willis and George P. Morris.

The contributors to the jubilee number include Charles A. Dana, Julian Hawthorne, Charles Dudley Warner, Edmund Clarence Stedman, Thomas Dunn English, Howard Hinton, Elizabeth Cady Stanton, Paul Siegvolk, Mary J. Safford, Mrs. Frank Leslie, Madeleine Vinton Dahlgren, Joseph Howard, Jr., General Egbert L. Viele, William Fearinghill, Mrs. Lee C. Harby, Samuel Minturn Peck, Grace Greenwood, Lillie Devereux Blake, Rev. Dr. D. Parker Morgan, Ella Wheeler Wilcox, and others equally well known in the world of Literature, Art, and Society. In many cases the contributions are accompanied by portraits of the contributors and autograph signatures. Among other interesting features are the sketches and portraits of the various members of the editorial and business staff.

Morris Phillips, the energetic and genial editor and proprietor of the *Home Journal*, purchased a half interest in the paper in 1864 and became sole owner on the death of N. P. Willis. THE DRAMATIC MIRROR extends to him hearty congratulations for the high literary standard and typographical beauty not only of the jubilee number but of every issue of the *Home Journal*.

HOW IT GOES IN LONDON.

LOW'S EXCHANGE,
NEW YORK, Feb. 18, 1896.

To the Publisher of the Dramatic Mirror.

DEAR SIR.—I have received a letter from my London office, dated Feb. 8, in which the following paragraph appears:

We have received this week the additional number of copies of THE DRAMATIC MIRROR, and you will be glad to know that we have sold them all out immediately upon receiving them. We will probably have to order the number to be increased in the course of a few weeks. If we sell all the MIRRORS received in the middle of Winter, think what it will be in the season when a large number of the American professionals are in London!

I have written to my London office to tell them not to hesitate to increase the number at any time, as I think they will have no trouble in disposing of the entire order.

Yours very truly,
EDWIN H. LOW.

A PRONOUNCED SUCCESS.

Manager Edwin P. Hilton writes that the success of the well-known comedian, John J. Burke, and his clever company in the funny absurdity, The Doctor, grows stronger as the trip grows longer. Their hit at Indianapolis was so real that Dickson and Talbott offered return dates, and Mr. Burke is now engaged with them for early next season. Although opening the last of January this attraction is now booked for week stands in Cleveland, Cincinnati, St. Louis, Louisville, Milwaukee, St Paul, and Minneapolis, four weeks in Chicago, and in some Eastern cities before the present season closes.

THE A. D. C. INCORPORATED.

The American Dramatists Club was incorporated in Albany last Thursday. The object of the club, as set forth in the articles of incorporation, is to maintain a club house for social intercourse, to protect dramatic and musical property from "play pirates," and to improve and protect the drama, music, literature and art. The directors are Charles Barnard, David Belasco, Harrison G. Fiske, Bronson Howard, Charles Klein, Harry P. Mawson, Howard P. Taylor, Nelson Wheatcroft, and Augustus Thomas.

A TALE OF WOE.

F. Sutherland and Eugene Spever inform THE MIRROR that J. Hardy and L. J. Lemarter left the Old Tennessee company at Wilkesbarre, Pa., at the close of a three days' engagement at Music Hall, and the box office receipts, it is alleged, disappeared at the same time. The trunks and props of the company were attached for an unpaid board bill and the members of the company were left destitute as no salaries had been paid since the opening of the season at Grand Rapids, Mich.

THEY HAVE SECURED THE WORLD.

Managers Perry and Hodson announce that they have secured from J. T. Little the rights to produce his drama, The World. They will open their season in New England on March 14. They say they have all the original printing, scenery and properties and have a first-class company engaged.

STOPPED AT THE GATE.

Last Monday J. Duke Murray, business manager of the Grand Opera House, was notified by the dramatic critic of a New York daily newspaper that the press seats for the Monday night performance of A Midsummer Night's Dream had been stolen. Mr. Murray posted the doorkeeper in regard to the row and number of the seats, and told him to be on the look-out for anybody presenting them.

About 8 o'clock a couple appeared at the gate with the aforesaid tickets. On being questioned as to where he had obtained them, the man, who gave his name as C. W. Mapes, said he obtained them from E. Doty, cashier of the Pequod Cafe at 302 Eighth Avenue. Mr. Murray took him inside and told him they were stolen property. Mr. Mapes seemed very much surprised, and volunteered to purchase other tickets, asking Mr. Murray not to let the lady know of it.

After seeing Mr. Mapes safely seated in the auditorium Mr. Murray instructed one of the ushers not to let Mapes out of his sight, and then rushed up to the Pequod Cafe. Doty, who was on duty there, declared that he had bought the tickets of a scalper called J. Striem, who keeps a cigar store at 316 Eighth Avenue. Then in turn Mr. Murray hunted up Streim.

Streim's story was to the effect that he had bought the tickets of a boy who sold him tickets every week for various New York theatres. After being informed that the tickets were stolen, he evidently realized that he was implicated in the matter as the receiver of stolen goods, and offered to assist Mr. Murray to have the boy arrested. Early Tuesday morning Mr. Murray was notified that Streim had had the boy arrested about midnight, and that he (Murray) would be needed to press the charge at the Jefferson Market Police Court.

The boy gave his age as sixteen, but didn't look more than fifteen. He proved to be the office boy of the dramatic critic who had made the complaint. His mother is a respectable Irish woman, and said the boy had been staying out late nights, and had been getting very dissipated.

Mr. Murray and the Police Justice gave the boy a severe lecture on his conduct. It was decided not to press the charge in order to give him a chance to reform. For the same reason the boy's name is not published, and in order not to bring disgrace on the family.

Moreover, Mr. Murray considers that Streim's connection with the case is, to say the least, peculiar. Any person of ordinary intelligence might have surmised that the boy had no right to sell the tickets.

EMPIRE THEATRE STUDENTS ACT.

The students of the Empire Theatre Dramatic School presented three new one act plays at the Empire Theatre last Thursday afternoon. The first was by H. Stebbins and entitled Mamma's Waterloo. It tells the story of a husband and wife recently married who are led to quarrel on account of their mother-in-law. They arrange to go to Europe by different steamers but by a series of ingenious combinations they find themselves together in their own room at home and become reconciled. The little play is cleverly written and was exceedingly well acted by Louis Orvis, Charles G. Stevens, Anna May Cooper, and Adele Block.

Madeline Lucette Ryley, the successful author of Christopher, Jr., has written an effective little play called In Time of Strife. It opens amid the war of battle, and a man is dying in a Southern home. A Union officer, who comes there, recognizes in the Southerner the man who ran away with his wife. The officer refuses at first to fight the dying seducer, but the latter insists, and the two men draw their swords. The Southerner falls in the first encounter, and as the curtain falls the Union officer promises to become a father to the dead man's supposed daughter—who is, of course, his own. This play was acted with tact and spirit by David Valencourt, Florence Wilburham, Elizabeth Woodson, Henry Harrison, Byron Ongley, Franklin Hill, and Louis Orvis.

The third piece, by Evan Livingston Furniss, entitled The Flying Wedge, was wholly humorous, and kept the audience in constant laughter. It was interpreted by Charles G. Stevens, John Schworer, Franklin Hill, Elizabeth French, Jane Harwar, Daisy Foster, Sarah Mac Laren, and Louise York.

MANTELL'S NEW PLAY.

Robert Mantell will produce his new play by Espy Williams at the Grand Opera House, Cincinnati, on March 12. It is a romantic drama. The action takes place in the time of Henri III. and the piece is full of adventures and intrigues. The plot hinges on the alleged theft by the hero of a jeweled garter belonging to Margaret of Navarre. She had tried to fasten the crime upon him for having repulsed her amorous overtures.

AMATEURS IN GLORIANA.

The New York Chamber of Music Club and the Students' Dramatic Club gave a special performance of Gloriana at Carnegie Lyceum last Friday evening, the entertainment being in aid of the New York Infirmary for Crippled Children. A large audience was present and the entertainment went off very pleasantly.

UNDER THE BLACK FLAG.

An organization known as Kennedy's Players are reported to be producing a pirated repertoire.

A correspondent in Warsaw, N. Y., writes that the Macauley-Patton company is pirating La Belle Marie under the name of That Frenchwoman, and All the Comforts of Home under the title The Opera Singer, through towns in New York State.

L. B. Cool, manager of the Grand Opera House, Canton, O., is proprietor or manager of Cool's stock company which presents pirated plays. On Jan. 15 this company performed a play called The President, which is apparently pirated from Nat C. Goodwin's play, A Gilded Fool.

Harry Lindley, the repertoire actor-pirate, was advertised to play On the Bowery in Ottawa recently. Keogh and Davis, who own the play, wired their representative to enjoin the performance and this was done.

The Chase stock company, whose star is Hettie Bernard Chase, is said to be pirating Pawn Ticket 210 and other plays on the Pacific coast.

Mrs. Fred Marsden says to THE MIRROR that she has been informed that one Severin J. De Deyn, of No. 408 Dean Street, Brooklyn, and Ina Cloughan intend to go out with her play, Clouds, under the title of Woman Against Woman, without authority. Mrs. Marsden says she has learned that they have arranged to appear in it at Greenwich, Conn., under the management of E. S. Gordon, of 228 West Seventeenth Street, and that she proposes to take legal steps in the matter.

An organization calling itself the Isaac Peyton company is attempting to play Trilby in small towns in Arizona.

PROFESSIONAL DOINGS.

O. B. Thayer and Miss McKenzie were married at Massillon, O., on Feb. 23.

Edwin Ferry and company in a legitimate repertoire are commended by the press in Texas.

Chauncey Olcott will spend his Summer vacation on the Pacific coast, and will open his next season on Aug. 2 in San Francisco.

Russ Whytal is writing a new play which will be seen in New York before the end of this season. Mrs. Whytal will play a boy's part.

Sydney Rosenfeld will give a special matinee performance of The Two Escutcheons at the Garden Theatre to-morrow (Tuesday), the entire receipts, less the cost of stage hands, orchestra and ushers, to be presented to the American Dramatists Club. This liberal offer on the part of Mr. Rosenfeld is presented to the Club as a mark of respect to his fellow members and to testify to his appreciation of the work the Club has undertaken in protecting dramatic property.

James W. Harkins, Jr., and Edwin Barbour left New York for Havana on Tuesday last. They are bound there to obtain material for a melodrama dealing with incidents of the Cuban insurrection.

John R. Pierce, business manager of the Lyceum Theatre in Rochester, spent several days in town last week on business.

John G. and Lizzie McDowell are said to have met with unusual success in Cool's Stock company. Matt McGinnis, the stage manager of this organization, has fully recovered from his recent severe fall at Mansfield, O.

Frank E. Jamison, manager of Daniel Sully's company, was agreeably surprised while the company were playing an engagement at the Ninth Street Opera House, Kansas City. At the end of the second act Mr. Jamison was called to the stage for the purpose of settling a dispute, when Dan Mason, the stage-manager, took the opportunity in a well-rounded speech to attest the cordial feeling the company entertained for their manager, and on their behalf presented him with a silk umbrella and cane suitably inscribed.

W. H. Power was recently in the city arranging details for the production of Shannon of the Sixth. He is enthusiastic over the prospects of his enterprise and has spared no expense to give the play a perfect scenic outfit. Mr. Power returns to his home in Detroit this week, having placed the orders for his scenery, costumes and printing.

The Fitts Opera House at Salamanca, N. Y., built about a year ago and opened last May, was destroyed by fire on Feb. 19. It was considered the finest theatre in Western New York. Loss, $20,000; insurance, $15,000.

Charles Scott, manager of the Lexington, Ky., Opera House, has closed a contract for the control of the Opera House at Frankfort, Ky.

While Lewis Morrison was giving his performance of Faust at the Tyler, Tex., Grand Opera House on Feb. 16, the wire which conducts the electricity down his back got out of order, with the result that Mr. Morrison was painfully although not seriously burned.

W. S. Hart has made an emphatic hit in his new roles with Margaret Mather in the widely different characters of Mercutio, Captain Polands, and Nathan, which he played last week.

The personal effects of the late Edouard Kilanyi, the inventor of the Living Pictures and of the Glyptorama, were sold on Friday last at auction. The sale realized $1,000. Manager E. E. Rice bought a lot of books of art, music, wigs, and costumes for $250.

Judge Truax of the Supreme Court decided on Thursday last that the furniture and costumes of the Casino Company might be sold to pay storage fees. The goods are valued at $40,000, and are in the storage rooms of the Herald Square Warehouse Company. Franklin Bien, receiver for the Casino Company, will appeal from Judge Truax's decision.

The Milk White Flag is to visit the Pacific Coast for the first time. Manager Frank McKee will accompany the organization and give the production his personal attention.

Robert Downing will conduct a dramatic school this Summer at his country place, "Edgemore," at Benning's, D. C., near Washington. The course will cover a three months' period beginning June 1. There will be thirty six lessons under the individual direction of Mr. Downing.

A statesman of Austin, Texas, named Robert J. Brown, is giving what he calls a dramatic narrative, "So Wags the World," through the Southern States. To stimulate curiosity and attract audiences, he sends out a pamphlet containing the synopsis of his story, the cast of characters and a condensed review of the scenes. There are also ten pen pictures which artistic persons pronounce clear cut and strong.

Al. G. Field's Darkest America company opened a two nights' engagement at Peoria, Ill., to standing room only, according to a despatch from the local manager.

Laura Booth has been absent from the cast of The War of Wealth for two weeks. She will return to it next Monday.

Hattie Neville closed her engagement with A. J. Coleman's Special Delivery company last Saturday night in Lowell, Mass., and will join Florence Bindley to play her old part in The Captain's Mate.

Shields and Mendenhall, managers of the Levy Opera House, Hillsboro, Texas, writes recommending in the highest terms the Spooner Dramatic company which played recently at their house.

Emily Lascelles closed with E. J. Dillinger's A Summer Shower company on Feb. 8. She has been engaged for the Lindley company.

A. I. Fanshane has been doing such excellent business with his plays Darius Green and The Country Postmaster that he is thinking of securing a New York opening for the latter piece.

The second subscription performance of the American Academy of the Dramatic Arts will take place this (Tuesday) afternoon, at the Carnegie Lyceum, at 2:30 P. M. The following plays will be acted: The Broken Sword, by Lottie Blair Parker; Put to the Test, a pantomime, by Edwin Star Belknap; and Double or Quits, by the author of A Duel on Wall Street.

Enid Mayo, supported by Henry Knight and a company, under the management of H. B. Parrell, will soon open a Spring and Summer season at Derby, Conn.

Owing to the cancelations of numerous companies which were to appear in the Appleton, Wis., Opera House, the theatre has been closed for the present.

Jerome Anthon has been re-engaged to support Walker Whiteside for his Spring tour. Mr. Anthony appeared for the first time as Antonio in The Merchant of Venice last week in Wheeling, W. Va.

☞ *Always have open time for good attractions. Wire Johnstown Opera House, Pa.*

AT THE THEATRES.

Fifth Avenue.--Magda.

Drama in four acts by Hermann Sudermann. Produced March 2.

Schwartze	Ettore Massanti
Magda	Eleonora Duse
Marie	Emma Grammatica
Augusta	Albertine Giordono-Pero
Franziska Von Wendlowski	Gilda Ponivento
Max Von Wendlowski	Ciro Galvani
Heffterdingk	Rosaspina
Dr. Von Keller	Dante Capelli
Prof Beckmann	Napoleone Bianco
Von Klebs	Rumbaldo di Gourdon
Mrs. Von Klebs	Nora Ropolo
Mrs. Ellrich	Alaide Geri
Mrs. Schumann	Anna Guintini
Therese	Antonietta Bertoldo

Everyone left the Fifth Avenue Theatre last night in a glow of enthusiasm. Never before had Eleonora Duse seemed so potent. It was an unforgettable performance of an actress of genius in a contemporary play. Till now Duse has been seen here only in plays of a distinctly non-modern kind. Cavalleria Rusticana and La Locandiera have a sentimental flavor of the days of romanticism. La Dame aux Camelias is now and always will be interesting and stimulating, but it is no longer piquant; Marguerite Gautier is almost as legendary and shadowy as Jeanne d'Arc. Between the years 1852 and 1896 a great deal has happened, and the feeling of æsthetic theatregoers toward life and fiction has considerably changed. And while Duse can revitalize Dumas' heroine into an image of reality and sympathy, the character of the sentimental courtesan is not possibly as congruous to her art as a modern heroine could be.

But Magda is the creation of a dramatist of to-day, and is precisely the sort of a woman that Duse can realize most sympathetically.

She came upon the stage last night radiantly beautiful. She played the first scene—the scene of reconciliation with her bourgeois kinsman—in a spirit of delicious mockery. Little by little Magda's innate nobility was shown, and before the act was over the audience was convinced of the complex nature of the woman. There was the most genuine applause from all parts of the theatre, and the curtain had to be raised upon the actress many times.

Throughout the rest of the play, she was equally fascinating and convincing. Her by-play was subtle, her pantomime elusive, her face lighted up or clouded in a new way each second. She was almost constantly in motion, but every now and then would come what Sydney Smith calls "a splendid flash of silence." Duse's flashes of silence are thrilling: they make one's heart beat faster or slower, according to the intensity of the dramatic moment.

In Magda, perhaps, more than in any of Duse's other performances, she excites one intellectually and emotionally. This is the hardest and highest thing for an actor to accomplish—to make one think and feel intensely at the same moment, to keep the brain and the heart of the spectator straining to fever pitch. And this is what Duse accomplishes. She makes one tingle with excitement—intellectual and emotional excitement. In this play, as in Cavalleria Rusticana, she touches the summit of realism.

The others on the stage with her were unobtrusive, almost self-obliterative. Whenever Duse was on the stage, they seemed like phantoms.

Cavelleria Rusticana and La Locandiera.

The second appearance of Eleonora Duse at the Fifth Avenue Theatre last Tuesday night was as notable for the auditory appreciation of that actress as it was for her incomparable work. That theatre had, perhaps, never held an audience more intelligent and discriminating. And the actress, from her first scene to her last, seemed to realize fully the recognition of her genius that this public has come to show despite tardy and in some respects clumsy acknowledgments in newspapers that three years ago insularly refused to admit her eminence, upon their own opportunities for critical estimate, even after some of the best critics of Europe had declared her to be an epochal genius.

The Duse of to-day is in essentials the Duse of three years ago. In line with natural development, of course, her art now has a broader sweep and a surer touch, and there is a nobility of deportment in her work not so apparent before. Perhaps this is in a measure due to a happier physical condition, which is happily apparent.

In her definitions and demonstrations of character, however, Duse is the same. THE MIRROR has nothing to add to its estimate of her illustrations of Santuzza and Mirandolina made three years ago. In her various personations that fill out an evening she has again shown and will still show amazing phases of artistic individuality; but for those who may be able to see this actress but once the double bill of Cavalleria Rusticana and La Locandiera offers one of the dramatic experiences of a lifetime, and reveals Duse's versatile powers in a perfect and astonishing contrast. In these two plays she impresses upon her witnesses an illusion of two women of extreme types as distinctly as though she herself had a double personality and a duality of soul to magically draw upon for her effects.

Abbey's.--The Goddess of Truth.

The Goddess of Truth was originally produced during Lillian Russell's recent engagement in Baltimore, and the story of the opera was published in THE MIRROR at the time. Last Wednesday Miss Russell opened her New York engagement at Abbey's with the same opera.

Stanislaus Stange is the librettist, and Julian Edwards supplied the music. Mr. Stange has apparently derived his inspiration from W. S. Gilbert's comedies Pygmalion and Galatea and The Palace of Truth, but his treatment of the dramatic theme certainly deserves to be classed as original—at least according to the definition which defines originality—as the adaptation of an old idea applied to a new occasion.

The first act is devoted principally to the animation of the statue supposed to be the marble effigy of the Goddess of Truth. The animated statue then compels everybody in the cast to speak the truth throughout the rest of the performance.

The dialogue is on a par with that of the average so-called comic opera to which the public has been treated during the past decade in this country. It is not brilliant, but the humor is frequently diverting. It reminds one of what the grumbler said of his dinner, "It's all very well as far as it goes, and there's a good deal of it, too, such as it is."

The score is largely a thing of musical shreds and patches. But Mr. Edwards deserves no more to be classed as a plagiarist than the brettist. His music is inspired by the works of other comic opera composers. The musical treatment is his own, and, be it said to his credit, the score is artistic throughout.

Miss Russell as the Goddess of Truth acted and sang better than she has for some time. She was somewhat too pronounced in the osculatory duet with Richie Ling, the tenor, but the audience seemed to enjoy this episode more than anything else in the opera, and redemanded the duet so often that Miss Russell cut the kissing out altogether in the final encore.

The cast includes Leo Dietrichstein, Owen Westford, A. Hollbrook, Rose Beaudet, Jennie Wethersby, Julie Senac, and Florence Willis.

Academy.--Fidelio.

The Damrosch Opera company opened a three weeks' engagement at the Academy of Music, last evening, with Beethoven's Fidelio.

When Fidelio was first given in Vienna, at the beginning of the present century, it was not received with pronounced approval. It was not until some years later when it was revised and changed to its present form that it was added to the standard operatic repertoire of German theatres.

The master hand of Beethoven pervades the entire score, which may be said to be a veritable concord of sweet sounds from start to finish. The plot is somewhat deficient in dramatic interest, which has, in a measure, prevented Fidelio from becoming as popular outside of Germany as its musical excellence entitles it to.

In the cast at the Academy last evening Katharina Lohse-Klafsky, who made her first appearance in New York, carried the house by storm. Her singing of the role of Leonora was excellent. She is rather too stout and rotund to look like a young man in her disguise as Fidelio, but her personation was otherwise as meritorious as her singing.

The splendid bass voice of Emil Fisher was heard to great advantage in the role of Rocco. Demeter Poporici proved a spirited Pizzaro. Johanna Gadski as Marcellina, Wilhelm Gruening as Florestan, Conrad Behrens as Don Fernando, and Paul Lange as Jaquimo well all well suited to their respective characters. There were enthusiastic demonstrations of applause throughout the performance.

Lohengrin will be given to-morrow (Wednesday) evening, and The Scarlet Letter will be presented for the first time in New York on Friday night.

Fourteenth Street.--The Minstrel of Clare.

When Chauncey Olcott sang Lover's famous old ballad of "The Minstrel Boy" at the Fourteenth Street Theatre last night the applause was deafening. Mr. Olcott wore a picturesque costume, his handsome face was lighted up with enthusiasm, his voice rang out sweetly and strongly. Wherefore the applause which followed his singing had just cause.

The Minstrel of Clare was for many years a serviceable and popular play in the repertoire of W. J. Scanlan. It was formerly called The Irish Minstrel, and its author was the late Fred Marsden.

For Mr. Olcott's use the play has been revised by Manager Pitou, who has toned down much of the excessive patriotism of the original. There were no children in the piece when Scanlan acted it. Mr. Pitou has written in some effective scenes for his star, wherein he can frolic and sing among a precocious bevy of little ones. As usual, their portion of the play gave intense delight to Mr. Olcott's admirers.

The play follows the familiar formula of all Irish plays. There is the old agrarian battle between the wealthy landlord and his poor but honest tenant. Larry O'Linn, the hero, is the ready-witted gossoon whose business it is to frustrate the villain and bring peace and happiness to the fireside of the persecuted tenant.

Larry comes from America where he has been living for many years with his father, an exile from Erin. An estate left by a man named Wynbest brings Larry back to his native soil. He finds that Robert Wynbest, a usurper of the Wynbest estate, is trying to possess himself of the farm of Maurice Cregan, an old farmer with a pretty daughter and a dissolute son. Larry, of course, loses his heart over the pretty daughter and incidentally saves the son from ruin and disgrace. As soon as he produces the will of Old Wynbest, the usurping villain hides his diminished head. If Larry had flaunted this will in the first act, he would have saved much unnecessary trouble; but then there would have been no play.

Mr. Olcott never acted with more sincerity and earnestness than he did last night. In the scenes of humorous repartee he was delightfully easy and spontaneous. His two new songs, "Love Will Remain the Same" and "The Home Song" are likely to become as popular as "The Beautiful Irish Maid" and "Katie Mahone."

Of the rest of the company Luke Martin created the most striking impresssion. He played a sordid, groveling trickster, the conventional henchman of the Boucicault school. Mr. Martin is a character actor of remarkable finesse and humor.

The Minstrel of Clare will probably give delight to Chauncey Olcott's clientele of admirers for several weeks to come.

Irving Place.--Countess Gucki.

It is rather an unusual proceeding for an English version of a German play to be presented in New York before the original version has been seen at the Irving Place Theatre. This has been the case, however, with the Countess Gucki, which made such a pronounced hit at Daly's Theatre when it was produced on Jan. 25 that it ran there until the end of Mr. Daly's regular season, which closed last Saturday night.

The comedy was first seen at Manager Conreid's establishment last Thursday evening. Anna Braga appeared as Graefin Hermance Trachau (Countess Gucki), the role which Ada Rehan assumed at Daly's. Miss Braga was capital as the good-natured Viennese. Adolf Link as Count Mittersleig and Hubert Reusch as Von Neuhoff were not up to the standard of James Lewis and Charles Richman, who interpreted the same roles respectively in the Daly cast. Still their work was creditable and entertaining.

Gusti Forst was vivacious and amusing in the ingenue role of Cilli. Arthur Eggling was not especially happy in his presentation of an elderly suitor.

The cast also included Rudolf Senius as Leopold von Mittersteig, Emma Hahelmann Teller as Clementine and Poldi Pitsch as Rosa. The performance as a whole was of a high order of merit, and will no doubt be added to the repertoire of popular plays at the Irving Place Theatre.

Grand Opera House.--Little Christopher.

A crowd of burlesque lovers packed the Grand Opera House last night to welcome back to New York Little Christopher, the spectacular extravaganza, which a couple of years ago had such a long and successful run at the Garden Theatre. Many of the performers who took part in its production then are still with the company, the few changes made being generally for the better. The vaudeville feature is still very important, including new songs by Theresa Vaughn, step dancing by Bertha Waring and specialties by Willie Collier.

The title role is now assumed by Miss Vaughn, who as Little Christopher, seems to be as popular with the audience as when her only role was that of a street waif. Willie Collier continues as the detective, and the laughter he creates indicates that his retention is a wise one. As the second Mrs. Tanqueray, Harry Macdonough is another contributor to the fun, as is also John Wilson in the dual role of Weary Raggles and Captain Hammer. Yolande Wallace as Guinevre Block and Pauline Train as Pepita are satisfactory in their parts, and the same may be said of Alexander Clark as the Bey, and Charles M. Holly as Don Juan.

Sanford's.--The Cotton King.

One of W. A. Brady's numerous traveling organizations presented Sutton Vane's melodrama, The Cotton King, at this house last night. The Cotton King is possibly Mr. Vane's best effort thus far, and its plot is well known to theatregoers in this city.

An excellent presentation is given by this company. James J. Brophy plays Jack Osborne, the leading part, with requisite force. Oscar Eagle plays Richard Stockley sufficiently well to get himself roundly hissed. Hetty Drayson and Elsie Kent, played by Esther Lyon and Sophie Albert, are both praiseworthy efforts.

Others deserving mention are James F. McDonald, Vivian Pattee, Claude Brooke, Carl St. Aubyn and Lizzie Morgan. Next week On the Bowery will be seen.

People's.--The Silver King.

The popularity of The Silver King seems endless. It is many years since it saw its first presentation in New York, but the audience at the People's Theatre last night watched Carl Haswin and his associates as if they were seeing the play for the first time.

Mr. Haswin gives a very strong portrayal of the hero, Wilfred Denver. He is efficiently supported by a company, including among others Frances R. Haswin, S. H. Verney, Cuthbert Cooper, Harry Driscole, Charles Bowen, Minnie Adelle Olp and Myra Clark.

Next week Lincoln J. Carter will present The Tornado.

At Other Houses.

STANDARD.—Charles H. Hopper entered upon the eighth week of his New York run in Chimmie Fadden last night. The piece draws even larger houses than it did at the Garden, and its popularity seems to have no limit.

HERALD SQUARE.—In view of the uninterrupted success of The Heart of Maryland, it has now been decided to let Mr. Belasco's play run all Summer. To-night is the 150th performance of the piece, and a silver curfew bell will be presented as a souvenir.

BIJOU.—There seems to be no abatement in the prosperity of Gentleman Joe. The house is well filled at each performance and no change of bill is announced.

AMERICAN.—This is the last week of Burmah at this house, and the company will disband. Aubrey Boucicault and Sadie Martinot wil come to this house next week in revivals of Boucicault's plays.

HOYT'S.—A Black Sheep is doing so well that there is no likelihood of the house bill being changed for a long time. The theatre is packed to the doors nightly.

GARRICK.—John Drew is doing very well with The Squire of Dames, and is to stay at this house for some weeks.

STAR.—Walter Sanford seems to have a genuine success in Mr. Dazey's play, A War of Wealth. The Star is crowded at each performance.

COLUMBUS.—That dazzling medley of ballet and spectacle entitled The Devil's Auction is to be seen at this theatre this week.

GARDEN.—The Sydney Rosenfeld Comedy company, which has been presenting The Two Escutcheons here, will go on the road for a two weeks' tour, beginning next Monday.

PALMER'S.—For the Crown is in its last week. Next week Julia Marlowe and Robert Taber open at this house in Romeo and Juliet.

EMPIRE.—Brandon Thomas' play, Marriage, not having proved a great success, the bill will be changed next week, when an adaptation by Clyde Fitch, called Bohemia, will be produced.

BROADWAY.—This is the last week of the popular Bostonians. Next week George C. Miln will be seen in a spectacular production of Julius Cæsar.

HARLEM OPERA HOUSE.—W. A. Crane presents the Governor of Kentucky this week and will probably do a big business.

CASINO.—The Lady Slavey is doing exceedingly well and its run at this house seems unlimited.

LYCEUM.—The revival of The Prisoner of Zenda is an unquestionable success and is likely to run out the season.

BROOKLYN THEATRES.

Amphion--The Reckoning.

The Reckoning, an English melodrama, was first produced in this country at the Amphion on Monday night. The play is in four acts, by Silvanus Dauncey, a brother of Henry Arthur Jones. The story is as follows: Captain Philip Conway, of the English army—when the action begins—is about to marry the daughter of Sir William Deacon. On the day of his arrival from India he is summoned to London to the bedside of a supposedly dying woman, whom he has wronged in his youth. He visits her, and to make reparation is married to the woman, who, with the aid of an unscrupulous solicitor, Leach, who loves her, has tricked Conway into the ceremony. Conway, upon discovering the trick practised upon him, refuses to recognize her as his wife. Leach, who claims her as his reward for his efforts in her behalf, hounds her persistently, and in his frenzy nearly murders her. She is, however, saved by her husband, Captain Conway. Philip's nobility and Leach's persistence eventually break down her strength of purpose and she takes her own life, leaving Philip to marry the woman he really loves.

The play proved but moderately successful last night. The dialect is rather commonplace, the curtain at the finale of the first act being the only startling and thrilling climax of the play. The company includes many clever people.

Montauk.--The Rivals.

Sol Smith Russell, who is a great favorite in Brooklyn, began a week's engagement on Monday evening in The Rivals. This is the first time Mr. Russell has appeared in this comedy hereabouts, and naturally everyone was curious to see how his work compared with that of Jefferson's. Mr. Russell's Bob Acres is a quaint creation entirely different from any conception of the role hitherto presented, and he succeeded in securing the laughter and approval of a large audience. Fanny Addison Pitt, George Woodward, Charles Mackay, Alfred Hudson, George Denham, Bijou Fernandez and Minnie Radcliffe appeared to advantage. On Thursday evening An Everyday Man, by Marguerite Merington, will be presented. Next week, Herrmann.

Columbia.--Rob Roy.

The Whitney Opera company gave a splendid performance of De Koven and Smith's Rob Roy on Monday evening. The house was filled, and many numbers were redemanded. The cast includes Juliette Corden, Anna O'Keefe, Lizzie MacNichol, William Pruette, Richard Carroll, William McLaughlin, John Bell and Joseph Sheehan. The original scenery and effects were used, and the production was on a very elaborate scale. Next week, May Irwin in The Widow Jones.

Park.--Julius Caesar.

George C. Miln was greeted by a crowded house on Monday evening, when he made his long-promised production of Julius Cæsar. As Mark Antony, Mr. Miln appeared to the greatest advantage, and in his oration over the body aroused the house to great enthusiasm. The quarrel scene was well done, and in it Henry Jewett and Eben Plympton shared the honors evenly. The costumes and scenery were on an elaborate scale, and the supernumeraries were well drilled. Next week a new play called A Country Dance will be presented.

American.--Delmonico's at Six.

Delmonico's at Six, a sprightly farce in which Marie Jansen starred for a couple of seasons, is at the American this week, where it attracted a good-sized audience on Monday night. The play abounds in fun and music and kept its audience in one continuous roar of laughter. The principal parts are well handled by Nellie Dunbar, Trixie Friganza, Charles F. Jerome and Charles J. Stein.

Grand.--A Happy Little Home.

George W. Monroe and his excellent company kept a large audience in roars on Monday evening. A Happy Little Home was the play, and besides Mr. Monroe, Blanche Chapman and Idalene Cotton made hits.

Hoboken.--Lyric.

Sowing the Wind played to excellent business the first part of last week. The Fatal Card followed, playing to large audiences. McCarthy's Mishaps opened last night to a good sized house. It will remain until Wednesday. Joseph Hart in A Gay Old Boy will be here the rest of the week. Next week, Trilby, the Irving Place Stock company, and Darkest Russia will be the attractions.

"EXCUSE OUR BLUSHES!"

At Wheeling, W. Va., on last Saturday Frederick Bancroft concluded his initial tour, for which he was booked by Clarence Fleming. Mr. Bancroft's first season has been a decidedly satisfactory one, and he has made both an artistic and a pecuniary success to a degree that is seldom enjoyed by a new star. The impressions which he has left behind him are well expressed under the unique caption of "Excuse our Blushes" on the last page of this issue of THE MIRROR. Mr. Bancroft has leased a large building where active preparations on an elaborate scale will be made for next season's tour.

Considerable scenery will be added to the production, and, in addition to three new illusions and some now being perfected, clever novelties will doubtless be secured by him during the wizard's Summer trip to Europe.

OLIVER PERKINS, A. M.

The sensational comedy, Oliver Perkins, A. M. is announced in detail in the advertising columns of this number. It is said to be very amusing, and a car-load of special scenery and mechanical effects are carried to illustrate its movement. A synopsis of the various sensations promises unusual entertainment. There are a stirring camp scene, a view of Brooklyn from the East River docks, a buck-dancing contest, a cake walk, a real rainstorm, a safe blowing incident, and a San Francisco hotel scene. This attraction is said to "bill like a circus." It is under the management of Gillingwater Brothers, whose address is in care of the Shober and Carqueville Lithographing company, Chicago.

McKEE TO MANAGE CHARLES H. HOPPER.

When Charles H. Hopper's engagement at the Standard Theatre in Chimmie Fadden finishes he will go under the able management of Frank McKee. According to the partnership agreement between Messrs. Hoyt and McKee the latter binds himself not to enter into any outside business. But in this particular case, as Mr. Hoyt is personally very friendly to Mr. Hopper, he has agreed to let Mr. McKee direct the star's tour. Chimmie Fadden has made a highly favorable impression in New York, and under Mr. McKee's skilful management Mr. Hopper will undoubtedly prove a strong card on the road.

THE HIS ABSENT BOY RUMORS.

There have been several reports to the effect that Al Neumann's farce His Absent Boy would not be produced by A. M. Palmer until next season. This rumor was emphatically denied last night by Mr. Neumann who said:

"Mr. Palmer has cast the play and will produce it in two weeks at Salem, Mass., and immediately after it will come to the Garden Theatre, which would otherwise have been dark owing to the cancelation of time by the Sydney Rosenfeld company. M. A. Kennedy will, I think, originate the principal male role."

BIG CUBAN PLAY AT THE ACADEMY.

It was reported last night that A. B. de Frece, backed by a syndicate, is to produce a big spectacular drama entitled Cuba Free at the Academy of Music, immediately following the Damrosch German Opera engagement. In reply to a telephone message sent to the Academy of Music for a verification of the report, the representative in the box-office, in the absence of the managers, would neither deny nor affirm the report.

MABEL PAIGE.

Mabel Paige, the little star comedienne, who is appearing in a repertoire of twelve plays, embracing farces, musical comedies, and operettas, is pleasing large audiences in the South, where she is very popular. The plays are all well staged and costumed, and the star is surrounded by a capable company. Manager H. E. Elam is booking his star in first-class houses in the North, preliminary to her Southern tour next season.

THEY MAY PLAY IN MADAME.

Rose Coghlan, Frederick Robinson, Ann Busby, Charles Kent, and Arthur Forrest are spoken of as possibilities for the cast of Madame, the play by Charles Coghlan to be produced at Palmer's in a few week's by A. M. Palmer.

THAT THEATRICAL SYNDICATE.

Managers In It and Managers Independent of It Talk Freely and Interestingly with Mirror Men.

Much has been published about the theatrical syndicate which Al Hayman and other managers are organizing since exclusive news of the movement was published by THE MIRROR two weeks ago. Interviews with those immediately concerned as well as with those who will conduct their business on independent lines are presented herewith, and offer interesting reading:

Al Hayman's Statement.

Al Hayman, in speaking of the alliance of the Hayman and Frohman, Nixon and Zimmerman, Rich and Harris interests, says:

There is no syndicate or trust. We are owners, lessees or are interested in theatrical property throughout the United States, representing in value over $10,000,000, and have made an alliance to protect our vast interests, and improve the bookings of our theatres. We purport playing all our own attractions in our own theatres, and in addition will endeavor to secure for our theatres every important star and attraction. We have no monopoly in any city in which we are doing business.

I can only say we have the leading theatres. We propose spending a large amount of money this Summer to improve our theatres and bring them right up to date, and will at no time play any but the very best attractions.

I am surprised at the sensational articles which have been printed. Our acquiring the first theatres in St. Louis, Pittsburg, Cleveland, Washington and Baltimore, in addition to the houses managed by us for years, has started opposition managers in those cities with whom our attractions formerly played to talk trusts, monopoly and such nonsense. These managers will lose our attractions, but there is no law to prevent them getting others. Our advent in their respective cities should be hailed with delight, as our competition will be a healthy one and will prove beneficial to the public and the attractions.

We can offer connecting time with lowest possible railroad expense to desirable attractions in all the larger cities and in cities like Cleveland, Pittsburg, St. Louis, New Orleans and Kansas City we hope to avoid the disastrous effects of pitting combinations of equal calibre and style against each other. Attractions like The Bostonians and Lillian Russell when placed against each other in a city outside of a few large cities simply divide patronage and kill each other's profits. Put Paderewski and Henry Irving against each other in a city like New Orleans, as was recently done, and the result is easily seen—one or both must suffer. In the chain of theatres controlled by us in New York, Boston, Brooklyn, Philadelphia, Baltimore, Washington, Pittsburg, Chicago, St. Louis, Cleveland, Kansas City, Denver, San Francisco and New Orleans we propose to find means to avoid these things. We further propose to book companies in such a way that they are as much as possible on the routes of competitive railways. Scan our list of cities and you will see that we may go East, West or South in several different ways.

When asked how it would affect terms of companies, Mr. Hayman answered:

I do not see why they should be influenced except by the old inexorable law of supply and demand, which always has and always will be the governing factor in business. So far as the public are concerned I am quite sure they are only interested in getting the best possible attractions for their money, and they will soon find that they have been given the greatest part of our consideration; and you may depend upon it the attraction can only be secured on satisfactory terms. No manager in any city has been asked to join us in our enterprise.

A. M. Palmer's Differentiation.

A. M. Palmer, who has returned from Chicago, said yesterday:

A trust of twenty-one theatres can exert a very powerful influence upon American theatricals. If managers cannot get their time and terms at one house, they will go to another house. To a manager who produces, like myself, who makes his own attractions, a trust or combine can do nothing one way or another. It is the manager who is dependent upon the producer that must suffer from such an innovation. Really, though, I have not considered the matter much. I feel independent of it.

Colonel Sinn's Views.

Colonel Sinn was interviewed by a MIRROR man last week in his office at the Montauk Theatre in Brooklyn. The Colonel made the reporter write his words as he spoke them, so that there could be no chance of his being quoted wrongly. He said:

I think the arrangements made for the exchanging of attractions for a circuit of theatres will be of even greater benefit to stars and combinations than to the theatres in the combine. Both the Montauk and the Columbia will be conducted as they are now. No change whatever will be made in the form of management or direction. I shall book outside of the combine all of my old attractions even if they are not to play the entire circuit. The great advantage of the scheme, as far as Brooklyn is concerned, or in fact any city in which there are two or more theatres, is that there will not be conflicting attractions of the same style playing in the city at the same time. It has often happened that the Park and the Columbia played in the same week similar stars or combinations. By avoiding these clashes the business will be better for each company. Of course the plan will not operate so perfectly next season, because nearly all the houses have one-half or two-thirds of their time booked, but for the season of 1897-8 it will be different, as bookings will be made with a view of not having attractions clash in the same city. It is wise, certainly, as far as I have heard, and I have talked with a number of leading stars and managers of combinations who have heartily endorsed this arrangement. We have none but the very best houses to exchange attractions with each city from Boston to San Francisco. We all wish to have it distinctly understood that no such thing as a trust was thought of, or the compelling of stars or attractions to play with us. They have a right to select any of our theatres or go to others, provided that in any one city they prefer to play in a theatre outside of our combine. We feel certain, however, that if they are treated right, and get proper terms, they will prefer to do business with us. We shall save them time and trouble by being in the theatres included in the combine.

Does Not Think there will be Trouble.

Augustus Pitou gave these ideas on the subject:

As I understand the scheme, there is nothing arbitrary about it. If I go to these managers for time for my attractions, I don't think I shall experience any trouble or difficulty in getting the time I want. I don't believe we shall have trouble over terms. Those managers are too level-headed to attempt anything like dictating. They would sink with their own weight. If I choose to send my attractions over half of their circuit, I don't fancy I shall be forced into playing all their other theatres into the bargain. Nor can they expect me to play one of my attractions over their circuit at the same percentage of receipts for every city. As I say, the promoters of these trusts have no idea of being arbitrary. The scheme will expedite business transactions, and for that reason will be beneficial.

Cannot Affect Daly.

Richard Dorney, for Augustin Daly, said:

Every year we play certain theatres on our provincial tour. We get our terms and dates without trouble from the managers of these theatres, as our relations with them are of long standing intimacy. No, this new scheme of trusts cannot possibly affect us in any way.

Will Not Hurt Good Attractions.

W. A. Brady has original opinions. He said:

This new scheme of trusts will not hurt good attractions. I doubt, however, if it will have a beneficial effect upon the theatrical business. It will throw the balance of power into the hands of a few. It will give a few attractions the very choice time. The movement is bound to culminate in two big trusts and that will mean a war to the knife. It will be the old story of the big fish swallowing all the little ones. As far as I am concerned, no trust can possibly hurt me. I shall never find trouble getting the time I want for my attractions.

Thinks the Idea a Good One.

Edwin Knowles was interviewed at his office in the Park Theatre, Brooklyn, on Saturday. Mr Knowles said:

I think the idea of managers combining a good one, but they should not form in cliques. The thing should be general. The managers of the whole country should get together and form an association, and in that way the interests of all would be advanced. The public would benefit by it, and the theatres and attractions would be more prosperous. I have not entered into any combine opposed to the one already formed.

May Become Aggressive Too.

W. D. Mann, of the Herald Square Theatre, said:

I cannot say as yet what Mr. Evans or I will do. We want first to know definitely what the policy of the combine will be. If it is to be an aggressive policy, why, then, we may become aggressive too, for each must protect himself. But this so-called combine is really only a new arrangement of an old plan of action. When I was managing Evans and Hoey and I applied for time throughout the country the local managers would often reply: "We're holding that time for Charles Frohman." "What play or company?" I would ask. "I don't know," was the strange rejoinder. The local manager was forced to book time for unknown attractions that might prove failures under penalty of not getting the Frohman successes. I had to fight against that all the time. Perhaps on the aggregate the local managers came out ahead on this arrangement, but the principle of it, of course, was bad. Next season we shall have out several companies and I guess we will have offered all the time we want.

Independent of the Combination.

J. Charles Davis, representing H. C. Miner's interests and the American Theatrical Syndicate, thus expressed himself:

For Mr. Miner's interests and the Theatrical Syndicate I may say that we are independent of the combine you mention and would not join the other combine proposed to fight the first one. My view of the Hayman-Frohman-Nixon and Zimmerman deal is that those managers having many interests in common have got together with the object of furthering each other's interests, just like our syndicate of managers who pool their profits and losses. I cannot see that in it there is any menace to managers not included in the ring.

Cannot Control the Best Attractions.

Joseph Brooks, representing the same interests and W. H. Crane said:

I do not see in the combine referred to any serious menace to first-class attractions. No number of men—, no matter how wealthy—have means enough to form a theatrical trust aggressive in policy and general in scope. Suppose a trust controlled the best theatres in Boston and for some reason tried to shut out Mr. Crane. What would be the result? Why, I should simply go to a second-class house and raise the prices, and thus bring another first-class house into the field. I don't believe in trusts for that reason. You can't control the best attractions because there are so few of them and so many theatres.

Will Not Trouble Him.

E. E. Rice had this to say:

The combination scheme will not trouble me. Any good attraction will always be able to get good time at good theatres, trust or no trust. A first-class attraction is always entitled to a certain percentage of the gross, and if the heads of these trusts think they can dictate terms, they will find themselves much mistaken. On the whole, I believe the combination scheme will benefit the business. It will facilitate the booking of attractions, and that is a very important consideration.

Will Stand Aloof.

Frederick Whitney said:

I shall always stand aloof from any syndicate or trust. I am perfectly independent. If I have a good attraction managers will want to book me; if I have not, they will not. That is all there is to it.

Absolutely Independent.

"We are absolutely independent of any combination of managers," said Rudolph Aronson. "Any one can book at the Bijou as long as we have the time open, and as long as he has a good attraction, and on the road our attractions will play in those theatres which we shall select of our own free will."

Independent of Trusts.

Willie Sells, the new lessee of the Standard Theatre, had this to say:

The Standard Theatre is, of course, independent of combines and trusts. Next season my house shall be devoted to first-class productions, and I don't think any trust can affect what I choose to do at my house.

The View in Philadelphia.

Nixon and Zimmerman state that there has been so much already written about what is termed a "trust" that they at present have very little to say. Fred Zimmerman refused to be interviewed, but his partner, Sam Nixon, states:

We do not know anything regarding a syndicate or trust, but you can rest assured that Nixon and Zimmerman's chain of ten theatres that we are looking after will have their interests well looked after in the booking arrangements, and it will be an agreeable, pleasant and remunerative plan to both managers and the combinations.

Manager William J. Gilmore of the Park Theatre is very frank in expressing his views and will attend the meeting of managers to be held in New York to-day (Tuesday). He says:

The syndicate, or whatever you may choose to call it, will not affect the theatres outside of the combination in this city, as there are plenty of theatres for combinations to find openings. The public will not suffer or gain, but will patronize where they get the best for their money. The ones that will suffer are the middlemen and dramatic agencies in New York. This same scheme was tried years ago by Colonel William E. Sinn and myself in the variety business. It did not work and died a natural death. I am afraid it will not last very long and am indifferent as to what its managers may pursue as there will be good attractions as usual for my theatres next season.

Frank Howe, Jr., of the Walnut Street Theatre, said: "You can see it all in the papers," and refused to say any more. Lewis Fleishmann, his business manager, however, says:

We are in the syndicate, and will look for final results. It will benefit Al Hayman, and make him a very rich man. Personally, I would rather have done my own bookings, giving me a free foot. The results this season, speaking for itself and our prospects, are not so bright as for the coming season. But the syndicate? Well, the future will have to work its own salvation.

E. P. Simpson, business manager of the People's Theatre, said:

I look upon it as a good thing for the syndicate and combinations. Of course this leaves the dramatic agencies out in the cold. I think it is a great scheme and reflects credit on the originator as it relieves the anxiety of managers as regards dates and the trouble, time and expense in filling out their route; productions on a large scale being assured of time, there being no excuse for a bad show, they having a chain of theatres that will enable them to give a perfect representation, which will insure success. The syndicate managers are better able to book attractions than the local managers. Yet a man that will play a free lance will always do well, besides there are so many old grudges and personalities between some of the theatrical managers and the combinations that the houses outside of the trust will fare just as well as before this scheme was concocted. H. R. Jacobs formed a circuit and was dictatorial as to what house the various combinations should play at in the different cities. It worked but a very short time, and the result was failure. You may be able to dictate to a second-class company, but one of merit will not be forced to play in any house against its wishes. It does not affect the People's Theatre, as we can get all the good bookings we desire.

James Taylor, manager for Creston Clarke, said:

I do not consider it a syndicate, it is only a managers' booking arrangement, and certainly ought to be a good thing for managers and combinations. This syndicate, as also the rival managers, or what may be termed two sets of booking managers, will amply supply all the theatres in the country with attractions, and I do not feel in the least worried about any syndicate or trust.

Ben Stevens, manager for De Wolf Hopper, had this to say:

I am delighted with the new arrangement. I was in Sam Nixon's office twenty minutes, and in that space of time booked twenty consecutive weeks. If at any time I require a change of date, instead of the old way involving telegraphing, spending time and money, with everything left in bad shape, I now go to Hayman or Nixon, and in a few moments the change is made. By the old system we jumped from Baltimore to Philadelphia, the next week to Washington, from there back to New York, doubling the road with sixty people, and the new system obviates all this, and will save money and trouble. I consider it a good idea and a boon to the profession.

The Situation in Boston.

Boston managers are not doing much talking about the arrangement of the Hayman syndicate. The Boston houses concerned are the Hollis and Museum, but as these theatres have been largely devoted to the Frohman attractions this season it is not probable that there will be any marked change for the coming year.

In conversation with a local newspaper man Eugene Tompkins, of the Boston, said:

I know nothing about this matter whatever except what I have read in the papers. It is too ridiculous to talk about; I don't wish to talk about it.

To the same writer a manager, who preferred to keep his name a secret, said:

It's a great, good scheme, and the idea has been put into practice by Mr. Frohman's companies for many years past. There is no incorporation with a capital, it is a mutual agreement for the facilitating and systematizing of booking. The booking will be done at one and the same time early in the season at the central office in the Empire Theatre Building, in New York city, and each manager will then be able to do the booking for forty-four weeks in fifteen minutes. It will not necessarily drive the other managers not in the syndicate out of the business, but it will give those in the combine better companies of better people, and the productions at the houses of the syndicate will each week vary, and two great attractions of the same order will never follow each other directly.

Other managers declared that they knew nothing about the syndicate, or did not wish to talk.

Cleveland Managers' Views.

In speaking to THE MIRROR correspondent of the Euclid Avenue Opera House, Cleveland, O., joining the combination, Manager A. F. Hartz said:

The new arrangement will take effect next August, and continue for at least two years. It is a combination of managerial interests, and will guarantee at least thirty weeks of the highest-class plays. I am of the opinion that the combination will be a good thing for the public, and I hope for the managers. It will insure the best attractions. As matters are now conducted I stand alone. If I book a first-class attraction, and shortly before it reaches Cleveland it cuts down its company, I have no redress. There is only one of two things to do—either to put on the infer or product on, or close the theatre. The latter means a heavy loss, but to put the poor play on means a loss to the public. Under the new arrangement if a company deteriorates in any respect from the cast as presented in New York it will be stricken off the entire combination of theatres and not allowed to play in any of them. No stock company management will be allowed to send out any other company on the road, except that which has played at New York and we will in that way be saved from inferior productions. I have for several years advocated an arrangement of this kind, but this is the first time it has been undertaken. I think it will have a tendency to stop the rage for building theatres, which has been prevalent. I shall remain in control of all attractions playing at the Euclid, as heretofore.

C. H. Henshaw, manager of the Lyceum and Cleveland Theatres, Cleveland, says:

I sincerely hope the combination will go through, as I feel confident that in every respect it will be a big benefit to the opposition houses—houses, especially, whose managers have striven for years to give their patrons the very best that could be had for the money, but in which instance they had been compelled to give up five and ten per cent. more, in order to obtain the attraction, than would have been demanded were there no opposition house in the town. Consequently, the cream of the traveling attractions have virtually had their own way in regard to terms, demanding almost at will and receiving percentages which were in most cases in the extreme. This combination, while it is a good thing for those who are directly interested in the scheme, will financially be a severe drawback to a great many stars and attractions. Where there is no opposition house in a city which is under the control of this combination, it will financially benefit the house, but not the attraction; but in all cities where there is an opposition house, I think they will get the worst of it, as the opposition theatre will be only too happy to book any first-class attraction at a fair and reasonable percentage. I have not at the present time had any serious conversation with my associate, J. W. Brady, but feel I can take it upon myself to say that what I have herein remarked will express his sentiments as well.

In Washington.

John W. Albaugh verifies the statement made by THE MIRROR'S Washington correspondent in last week's issue, as to the connection of his Washington and Baltimore theatres with the combination. He says it is correct, and that the paragraph as printed covered the ground thoroughly.

Manager Edward H. Allen of Allen's Grand Opera House responded thus to an interview:

Theatrical trusts I am deadly opposed to and I cannot believe that any good can come of their formation or foundation, and I cannot see wherein a combination to monopolize theatrical booking can be a success. As I have never in any way in my managerial capacity been associated with the staging of the attractions of the parties most particularly mentioned, I cannot see where I will be affected by any operations they may put in force. I do not think this combine will have any special influence.

Manager Rapley, of the New National Theatre and Academy of Music, disclaims any connection whatever with a proposed theatrical syndicate formed for the purpose to offset the influence of the Hayman, Nixon, Zimmerman et al pool in booking arrangements. He proposes, he says, to remain neutral and independent, and run his theatre by himself and continue his system of booking as he has in the past. He does most of his own booking. He believes, however, that a booking agency, whose prime object would be to furnish attractions for a circuit of theatres, the local management paying so much for the services rendered, would be a perfectly legitimate transaction and would be, as it has always been, an advantage, but he is determined he will not be a janitor in his own house.

Eugene Kernan, of Kernan's Lyceum Theatre, Washington, said to the MIRROR representative:

I don't like it. It looks like forcing an argument. I never would be mixed up with any pool or combine where the booking matter became a compulsory obligation.

E. M. Gotthold, business manager of Human Hearts, thus expressed himself to a MIRROR representative:

From a resident manager's standpoint, I should say it was a good thing, as they will undoubtedly raise the percentage; but from a traveling manager's viewpoint, I should say it was a bad thing. With the resident manager squeezing you for terms and the railroad making no concessions, the majority of traveling companies can call everything off and look for other jobs.

What Baltimore Managers Say.

There has been a great deal of discussion in the daily press during the past week regarding the so-called theatrical trust. Nearly all of the statements made as coming from certain managers of local theatres appear to have been entirely unauthorized, and place them in a position which is foreign to that which they in reality occupy. In order that THE MIRROR might obtain the real opinions of the managers, its representative interviewed Charles E. Ford, John W. Albaugh, Jr., and Tunis F. Dean, and a verbatim report of their statements follows. Manager Ford says:

I did not personally attend the meeting of managers at Palmer's Theatre. My brother, John T. Ford, represented me at that meeting. We are not in any combination of any kind. I did not give any expression of opinion to Mr. Palmer, nor did I approach him, as stated in a New York paper, on the subject of any combination. In fact, I have avoided any public expression of my views on the subject.

Mr. Ford further said that in view of the present situation he did not care to express any views he might have as to the effect of the Nixon and Zimmerman, Al Hayman combination, but that he had done nothing nor said anything in opposition to it. John W. Albaugh, Jr., said:

My father and I have no desire to be drawn into a controversy over this matter, which to my mind is being given undue prominence. I can only say that as far as the Lyceum in Baltimore and the Lafayette Square in Washington are concerned these theatres have been placed in the Nixon and Zimmerman circuit upon a basis that we hope will redound to the mutual benefit of these gentlemen and ourselves. Regarding the assertions made by certain parties that it is the intention of the "trust," or whatever they may choose to call it, to raise the prices of admission, give inferior productions and reduce the percentages of attractions, I can only say that as far as our theatres go they are unfounded. The prices at the Lyceum, Baltimore, and the Lafayette Square, Washington, will be the same as they have always been, and our contracts with attractions will call for an adequate production of all plays as heretofore. As to what percentage of receipts attractions will receive that is not a matter which interests the public. Suffice it to say, that in my experience I have never found an attraction of importance that allowed itself to be imposed upon in a matter of terms. One thing that I take great pleasure in saying unhesitatingly is the pernicious system of "dead-heading," that has existed here and which has done more than anything else to injure Baltimore as a theatrical city, will be absolutely abolished as far as the Lyceum and the Academy are concerned.

Tunis F. Dean expressed himself as follows:

I consider the combination which has been entered into by Nixon and Zimmerman, Al Hayman, and Rich and Harris a very good thing. Baltimore will certainly be the winner by it as it will insure better attractions and more of them. The alleged opposition "Trust" has conveyed to the public the impression that the syndicate founded by Nixon and Zimmerman and others was founded as a monopoly to control and raise prices of admission to the theatres, and at the same time to reduce the percentages allowed the attractions. This impression is not only erroneous but places the syndicate in an unjust position. As a matter of fact the prices charged for admission will be no higher than they are at present in first-class houses, namely, $1.50 for the best seats, and I can further say that there is no disposition whatever on the part of the syndicate to impose on attractions. The advantages are twofold, as good attractions can secure good time in a chain of first-class theatres, which can be booked from one office in New York, thus saving to these attractions both time and money, as they will not have to pay an agent to book that route, as they now often do, at the same time taking chances of getting into all of these cities, at desirable theatres. From the standpoint of the public there will be a great improvement over the existing state of affairs, as it will insure to a house like the Academy an entire season of from thirty to thirty-five weeks of the very best attractions in the theatrical market. Thus they will avoid the risk, which has always prevailed, of the mediocre attractions being sandwiched in between the really good ones. As a result of the Academy passing under the management of Messrs. Nixon and Zimmerman, $25,000 will be expended during the Summer in interior improvements, thus making the house the equal of the best in the country.

He Declined

The manager of an important theatre in a Western city, who requests that his name shall be withheld for the present, says that he has been approached to enter the combination.

"I was asked," he explained yesterday, "to place the bookings of my house solely in the hands of the combination's New York representative. One condition was that the names of the chief movers in the scheme were to appear at the head of my house programme as managers. Another was that I should give them five per cent. of the gross receipts of every attraction I played. I declined this proposal outright, as a matter of course."

JAMES NEILL WILLIAM NEILL
PROPRIETORS.
PLANTERS' HOTEL
Augusta, Ga.
LEADING HOTEL OF THE CITY.
Rates $2 to $3 per day. Special Theatrical Rate.

CHAS. E. DOWE
REPRESENTING
JULIA MARLOWE TABER AND ROBERT TABER. Season 1895-'96.
Disengaged when the tour ends April 25, '96.

ALL LETTERS FOR
A. M. SHELDON
Should be addressed to
No. 306 and 308 East 9th Street, New York.

Wm. C. Ott Musical Director McCarthy's Mishaps Co.
AT LIBERTY. Address Waterbury, Conn., March 6.

AMY AMES
DISENGAGED.
Address MIRROR.

WANTED
A first-class Male Quartette (vocal) to use Zobo Brass instruments and organize for city and road business. Give references.
W. H. FROST, 123 Liberty St., New York City.

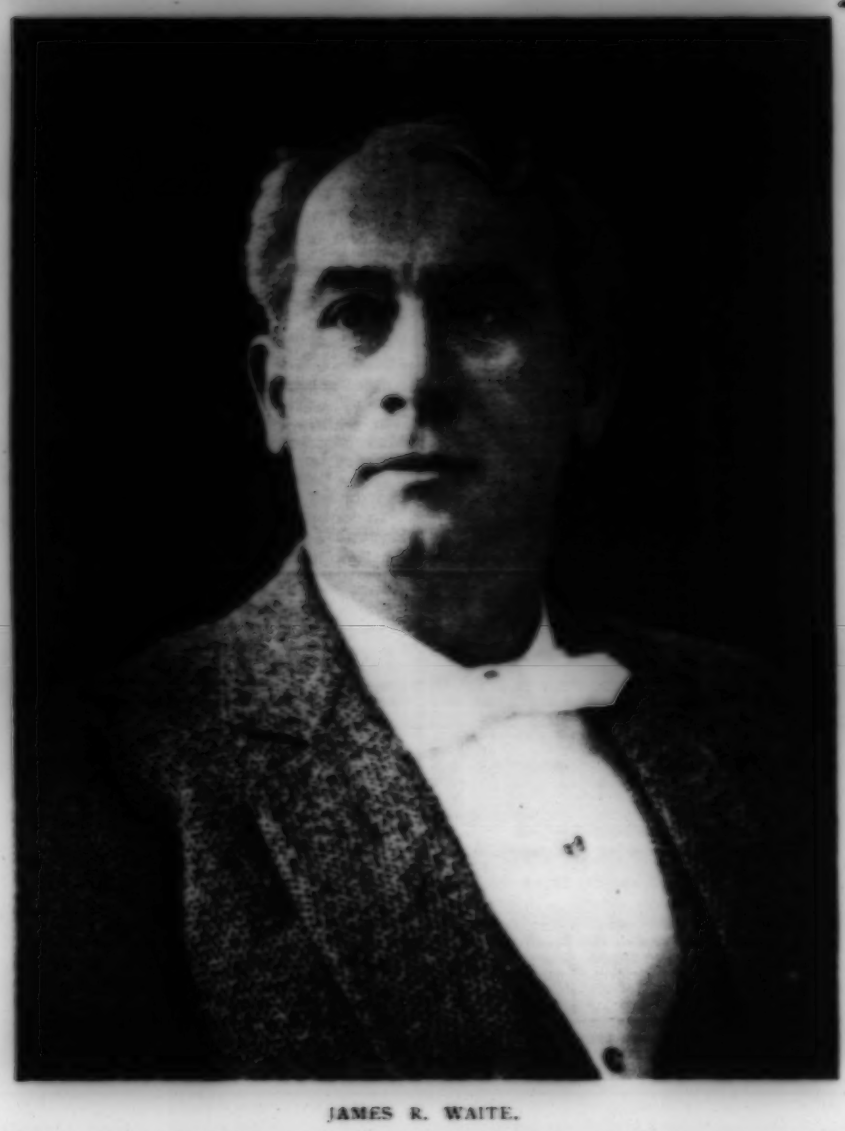
GENTLEMAN HAVING OTHER BUSINESS will sacrifice successful Drama now on road, with scenery and everything complete, for $1,000 cash; balance in easy payments. Big hit everywhere. Only those able and willing, address OPPORTUNITY, MIRROR office.

MANAGER WANTED TO TAKE LEASE OF successful Drama now playing, assume entire charge, and put up five hundred dollars as security for payment of small royalty. If you mean business, address CHANCE, MIRROR Office.

WAITE'S COMIC OPERA CO. AND GRAND ORCHESTRA

ORGANIZED FOR THE SEASON OF 1896-1897.

BARNUM OF POPULAR PRICED AMUSEMENTS



JAMES R. WAITE.

WITH 15 YEARS OF PRACTICAL AND SUCCESSFUL EXPERIENCE.

Having been for fifteen years the advocate, practical exponent and demonstrator of first-class Amusements at popular prices, I now offer to the publ c, and for the consideration of local managers, this MAMMOTH AND COMPLETE ORGANIZATION.

The Largest, the Best and Most Expensive Comic Opera Company

That has yet been placed before the public, all of which is offered at

POPULAR PRICES--10-20-30 CENTS.

New and Special Scenery for Each Opera.
Latest Kaleidoscop'c Dances.
New and Expensive Costumes.
Attractive Lithographic Printing.
A Largely Augmented Chorus.
A Grand Operatic Orchestra.
Amazon Marches with Calcium Effects.
A Company of Fifty (50) People.

The Stage Productions will be under the personal direction and supervision of

MR. MILTON ABORN,

One of the best-known Comic Opera Stage Directors and Producers in the Profession.
The Repertoire will embrace the following High-Class Operas, for many of which I have the exclusive right to their presentation:

SHIP AHOY,	PIRATES OF PENZANCE,	MERRY WAR,
SAID PASHA,	CHIMES OF NORMANDY,	FRA DIAVOLA,
MME. ANGOT,	PRINCESS OF TREBIZONDE,	ROYAL MIDDY,
JUPITER,	BILLIE TAYLOR,	MARTHA,
CARMEN,	BLACK HUZZAR,	MASCOT,
FANTINE,	THREE BLACK CLOAKS,	MIKADO,
INDIANA,	GIROFLE GIROFLA,	VIRGINIA,
AMORITA,	BOHEMIAN GIRL,	OLIVETTE,
IOLANTHE,	TAR AND TARTAR,	PINAFORE,
BOCCACCIO,	GRAND DUCHESS,	PATIENCE,
MARITANA,	BEGGAR STUDENT,	FATINITZA.

JUST A WORD TO MANAGERS.

One of the secrets of my success in the many years I have been before the public in a managerial capacity lies in the fact, and I am very proud of it, too, that I never break faith with either manager or public In my dramatic companies, with their elegantly equipped bands and orchestras, I have always striven to keep up the high standard of excellence that I have maintained from the very inception of this sort of amusement at popular prices, and I feel very confident that the reputation I have made in that particular will serve as the best letter of recommendation I could produce as to the reliability of the "WAITE COMIC OPERA COMPANY" and the value of the forthcoming production of Comic Opera, with all the accessories and expensive scenery and costumes.

Season now being booked. Managers in New England, New York and Pennsylvania having open time for one and two-week stands, please address

JAS. R. WAITE,
McConnell's Theatrical Exchange, Abbey's Theatre Building,
NEW YORK CITY.

All appl ations by Artists for positions in Opera Company, address MILTON ABORN, No. 289 Columbus Avenue, Boston, Mass.

JAS. R. WAITE,	Manager.
WAITE AND JACQUES,	Proprietors.
CHAS. C. AMSDEN,	Business Manager.
WM. SMITH SAUNDERSON,	Press Representative.

WAITE'S COMEDY COMPANY PREMIUM BAND AND ORCHESTRA

EASTERN COMPANY—N. C. BRADLEY, Manager. WESTERN COMPANY—D. H. WOODS, Manager.
Booked solid for 96-'97, with special scenery, new plays and the latest noveities.

JAS. R. WAITE, Proprietor.

VAUDEVILLE STAGE

A CAPTIVATING DANCER.

ELSIE ADAIR.

Born and brought up under the sunny skies of California, Elsie Adair seems to have had some of the sunshine infused into her nature. At an early age she determined to help the sun to shine into the lives of those who see but little of it, by devoting herself to the business of amusing the public.

Miss Adair made her first appearance in San Francisco with Jeffreys Lewis in Led Astray. After that she filled engagements with various dramatic companies, playing ingenue and soubrette parts. In each play in which she appeared she introduced fancy dances that found such favor that she determined to devote herself to this branch of the business entirely.

She secured her first vaudeville engagement at the Madison Square Roof Garden, where she appeared for nearly a whole season as a special feature. When the season was over she made preparations to go to Paris, but changed her mind and went to California instead to visit her mother. While in California she met persons who advised her strongly to go to Japan, where the serpentine dance had not been seen, and where she would probably meet with success.

Acting on their advice, Miss Adair organized a small company and took the steamer for the Flowery Kingdom. She met with such a warm welcome there, both from the European and Japanese people, that she remained a year.

In a chat with a MIRROR man the other day Miss Adair spoke most enthusiastically of Japan. Among other things she said: "The playhouses over there are very large and are built upon the same general plan as our own. There are no chairs. The audience sit on the floor, tailor fashion, and attendants serve them with refreshments while the play or entertainment goes on. Sometimes spectators will enjoy a dinner of a dozen courses before the final curtain. They check their shoes at the door as they go in, and so are enabled to sit with greater comfort. The stages are built like huge turn-tables, the next scene being set at the back while the performance goes on in front. It frequently happened that the coolies, whose duty it was to turn the stage, would take up the wrong cue and wheel us around out of sight in the middle of a scene."

"What sort of an entertainment did you give over there?"

"Short English comedies, with my dancing specialty as the feature. We had to hire several Japanese actors, who played their parts in their own language. It was surprising how quickly the Japanese caught the humor of the situations in spite of the fact that we spoke our lines in English. One of our Japanese comedians made a big hit, and immediately got the big head. He demanded an increase of salary and threatened to resign if he did not get it. We were paying him what would be about 26 cents a week in United States money, and after a consultation we decided to give him 28 cents, and he was satisfied."

"Were you in China?"

"Oh, yes, we were entertained at the Yamen (Viceroy's Palace) at Nankin, an ancient walled city, in the interior, by the Royal Viceroy Chang-Che Tung. We were carried to and from the palace in his private sedan chair with sixteen bearers. The serpentine dance seemed to please the people very much. I was constantly being asked by Japanese what the striped flag was, which was thrown on my skirts by the stereopticon. Fancy any one not knowing the star-spangled banner when they saw it!"

"You intend going to Japan again, this year, I believe?"

"Oh, yes, I start in June on an extended tour, which will take in Vladivostock, Siberia, Japan, China, Siam, the Phillipine Islands, Sumatra, the Malay Peninsula, India, Ceylon, Madagascar, and Africa. I shall take a small company, but each one will be an artist. We will give performances in English, French, and German."

Miss Adair is now filling a long engagement with F. F. Proctor. Her graceful dances are always well received and the patriotism of the audiences is invariably aroused when the flags of various countries are displayed on her swaying skirts by the stereopticon.

Off the stage, Miss Adair captivates every one who meets her by her charm of manner and her pretty face. She talks interestingly of her travels, and intends to write a book at the conclusion of her next tour.

John Kernell, who is now starring in The Irish Alderman, will finish his tour in April, and immediately afterward will be seen at Proctor's Pleasure Palace.

THEATRES AND MUSIC HALLS.

Proctor's.

George Lockhart's comedy elephants are the big feature of the bill. Others are John W. Ransome, "the Ruler of New York;" George Thatcher, minstrel; the American Trio, sketch artists; the Allisons, duettists and dancers; Papinta, mirror and serpentine dancer; Cradoe, the Roman axeman, Lina and Vani, acrobatic comedy sketch; Gertrude Mansfield, comedienne; the Twin Sisters Abbott, duettists; the four Angela Sisters, musical novelties; Cogan and Bacon, Irish comedians; Farrell and Taylor, musical drolls; Mons. Forbes, wire equilibrist; Clifford Sisters, duettists; Blanche Sherwood, Abi Strange and Maud Detty, soubrettes.

Tony Pastor's.

The Russell Brothers and their company are here. The list includes, besides the stars, Johnny Carroll, comic singer; May Howard, vocalist; Falke and Semon, musical comedians; Thomas O'Brien and Clara Havel in "The Newsboy's Courtship"; Fields and Lewis, parody singers and talkers; Iler, Burke and Randall, acrobatic comedians; William and Ida Morello, acrobatic sketch; J. C. Harrington, singing comedian; Mazuz and Mazette, novelty posturing and tumbling; the Kodaks, acrobatic sketch; Gould and Burt, comedy specialists; Don Leno, character change vocalist; Harry Stork, magician; Major Newell, skate dancer; Vivian Bernard, comedienne, and Tony Pastor in new songs and parodies.

Hammerstein's Olympia.

Marguerite, the opera and ballet spectacle, has caught the fancy of the public completely and it is still the principal attraction. The other numbers are furnished by Harriet Harndin, in her new "Scintilla dance," in which some marvelous electric effects are introduced; Virginia Aragon, wire walker; Fanny Wentworth, "the female Grossmith"; Carl Hertz and Mlle. D'Alon, in a new illusion, "After the Flood"; Mons. O'Gust, mimic; Sadi Alfarabi, the Russian equilibrist and P. Castor Watt, change artist.

Proctor's Pleasure Palace.

Sandow is the special feature of the bill. He presents an entirely new act. The other performers are the Marlo-Dunham Trio; Kaufmann, the bicycle expert; Granto and Maud, elastic wire act; the Bengalis, midget comedians; Sherman and Morrisey in A Jay Circus; George Thatcher, minstrel; the four Angela Sisters, singers; Elsie Adair, dancer; Long and Little, musical clowns; the Royers, comedy acrobats; Ione Fuller Newhall, society ballad singer; Satsuma, Japanese juggler; Edwards and Kernell, comedy duo, and Marion Eils, sculptress in soap.

Keith's Union Square.

J. W. Kelly is the star this week, and will no doubt fill the house to overflowing. Vernona Jarbeau continues, introducing some new songs. Others in the bill are the Trio De Korke, acrobats and equilibrists, who make their American debut; Hilda Thomas and Frank Barry in a comedy sketch; the Four Schrodes, acrobats and comedians; Signor Liberati, cornet soloist; The Ty Bells, in a ladder act; Maxwell and Simpson's views and songs; Hanley and Jarvis, comedians; the Brilliant Quartette, Rita Durand, serio-comic; Morton and Revelle, comedians; John and Emma Patten and Prof. T. P. Wormwood's trained dogs and monkeys.

Koster and Bial's.

Loie Fuller is in her second week. The other performers are Press Eldridge, comedian; the Craggs, acrobats; Rosie Rendel, transformation dancer; Josephine Sabel, international singer; Cinquevalli, juggler; Deltorelli Brothers, musical clowns; Paul Martinetti and his pantomime company in Robert Macaire, and the new living pictures.

LAST WEEK'S BILLS.

KEITH'S UNION SQUARE.—Vernona Jarbeau met with a hearty reception last week. Her performance consisted of four songs, "The Story of a Kiss," "Where Are You Going, My Pretty Maid?" a selection from Carmen, introducing an imitation of Calvé, and "What Could A Girl Do More?" She went through her work with all the vivacity and chic for which she is famous. In the Carmen selection she was supported by a batallion of eight young women, who marched in and out. In the last song Miss Jarbeau's pretty figure was seen to advantage in tights, and she enjoyed the luxury of a calcium. Lew Dockstaker repeated his monologue, and kept the audience in the best of humor for nearly half an hour. He is, without doubt, the most popular of the comedians who visit this house. He had a boy soprano with him last week who joined in the chorus of "Oh Mr. Austin." Mark Murphy won immediate favor with his Irish act, in which he introduced a number of new jokes. His clever dancing took the house by storm.

Bunth and Rudd kept the house in roars during their entire act. They introduced their trained dog which is a remarkably bright animal. He made an instantaneous hit. John Higgins, who claims to be the world's champion jumper, made his New York debut. He was introduced by a manager, who explained each feat before it was performed. Higgins is a remarkable jumper; he jumped into a basket of eggs placed on a chair, and out again, without breaking a single egg. He jumped on his manager's face and off again without denting it. He jumped over a table on which was a chair with a call bell placed on the seat. In clearing the chair, he paused long enough to ring the bell with his foot. His other tricks consisted of jumping over chairs and a screen.

Caroline Hull, the triple-voiced vocalist, introduced two distinct acts. In one she was dressed in a very becoming evening gown, and sang three songs, the first in a high soprano key, the second in a mezzo soprano, and the last in a very deep contralto. In her other act she appeared dressed as a boy and sang some of Scanlan's songs charmingly. Barr and Evans appeared in a very amusing comedy sketch, in which Mr. Barr did some very funny acrobatic work. Miss Evans sang well and made a hit as an Irish servant girl. Delaur and Debrimont sang some selections from grand opera in Italian, with good results. Grovini and Murrie, two young girls, did some of the most remarkable acrobatic dancing ever seen here. Loring and Leslie's comedy and dancing was very pleasing. The song, "Will It Do Me Any Harm?" was very well sung. The Morello Brothers and the Romalo Brothers shared the acrobatic honors. Eldora and Morine did some new juggling tricks. Tegge and Daniel and the Brannagans showed the difference between German and Irish fun. Master Frank Whitman played on the violin with several things, and danced a jig, playing his own music.

PROCTOR'S PLEASURE PALACE.—The Parkins made their American debut here last week. There are four of them, two men and two women. The men appeared first and were joined in a few moments by the girls, who were arrayed in very Frenchy costumes. The men vanished, and while the girls were doing a dance, they reappeared as two immense walking heads. These heads then go through a series of facial gymnastics, they roll their eyes, wiggle their ears, screw up their mouths in most grotesque fashion, and do a lot of other pantomime business in the same style. Long and Little, a team of musical clowns, also made their American debut. They met with considerable success.

The Twin Sisters made their reappearance. They were in excellent voice, and sang their pretty songs to the great delight of the audiences. The Marlo-Dunham Trio introduced their aerial horizontal bar act, which created a decided sensation. Elsie Adair's dances were warmly applauded. Sherman and Morrison convulsed everyone with their Jay Circus act. George Thatcher told his mince pie and cheese stories, and sang some of his old successes. George Lockhart's elephants finished their last week in a blaze of glory. Lina and Vani were equally clever in their acrobatic sketch. The Allisons did some very neat dancing. Les Bengalis, the midget comedians, were as funny as ever. Bryan and Richmond sang cleverly in their travesty, Opera Bluffers. The American Trio (Lillie Larkelle and the Collins Brothers) made a hit with their sketch, in which instrumental and vocal music were the features. Cradoc, the Roman axeman, juggled heavy axes without cutting himself. La Roche rolled himself to the flies in his wonderful globe. Ada B. Downie sang some up-to-date songs, as did also Ray Vernon. Dolan and Lenharr and Kilroy and Rawson presented good comedy sketches. The Clifford Sisters sang some character songs well.

TONY PASTOR'S.—Kitty Mitchell was welcomed home last week and made new friends by her clever work. She sang one new song, but retained her other successes, of which Pastor's audiences never seem to tire. Annie Oakley renewed memories of the Wild West when she broke glass balls with all the skill she used to display when she was with Buffalo Bill. Lester and Williams kept the audience in constant laughter while they were on the stage with their repartee and parodies. Cora Routt was applauded for her up-to-date songs. Ella Wesner danced a hornpipe in easy, graceful fashion, and sang several songs. Al Reeves played the banjo and cracked some good colored jokes. Rice and Elmer as the Rube and the Chinaman did some startling work on the horizontal bars. Evans and Huffman and the Robers shared the comedy sketch honors.

Kitty Kursale introduced a very neat singing and dancing specialty, which brought her considerable applause. Charles V. Seamon as the Town Constable was quite amusing. The Mirambo Trio played well on some odd instruments. Harry and Tommy Mayo won encores for their songs. The dances of Catheryn Rowe Palmer were very well done. Thomas Abbot, the boy magician, performed some clever tricks. Till's Marionettes tickled the fancy of the children. Krausmeyer's Visit, a short farce, wound up the bill. Charles Seamon and Lester and Williams appeared in it to advantage.

Tony Pastor was on hand of course as usual, and contributed his quota of songs and parodies.

PROCTOR'S.—Hilarity reigned supreme here last week. The antics of the Russell Brothers and their clever company kept the audiences in the best of humor. The stars were as amusing as ever in their familiar creations. George Thatcher told stories and sang songs in his inimitable way. Papinta danced and posed in the rays of the calcium with a reflection in a number of mirrors, making an extremely pretty effect. Ione Fuller Newell, the society singer from Minneapolis, warbled her three songs acceptably. Granto and Maud astonished everybody with their eccentric work on the bounding wire. Dan Randall cracked some good jokes in the German dialect. The Grimes introduced an amusing comedy sketch. May Howard sang her songs in her own clever way. Falke and Semon mixed fun and music in acceptable proportions. Fields and Lewis had some new cross gags and sang their two new parodies. Johnnie Carroll sang amusingly of the woes of the Malone family when the head of the house forgot that he was dead. O'Brien and Havel's acrobatic comedy sketch was well received, especially at the finish. Iler, Burke and Randall proved themself agile acrobats, and the Morellos were equally clever in a quieter way. Sadie May, Gladys Van and Annie Lloyd were the serio-comic features of the bill, and each had her own circle of admirers.

KOSTER AND BIAL'S.—Loie Fuller made her reappearance before a crowded house in her new dance creations. She presented five dances, in all of which the calcium and electric lights played very prominent parts. The first dance was called "La Nuit." In it Miss Fuller was clothed in a shimmering black dress and moved about the stage followed by the lights. The second was "La Feu." In this dance Miss Fuller stood on a plate of glass set in the stage and while red and purple lights shone on her from above, below and from the sides of the stage, she waved a silken scarf with such effect that she seemed enveloped in flames. The third dance, "La Dame Blanche" was very much like the old serpentine. The fourth was called "La Firmement," and some good stereopticon effects were used, the sun, moon and stars being shown vividly. The last dance, "Le Lys de Nile," was done in very voluminous skirts, which were whirled about until they assumed the form of an immense lily. Miss Fuller was recalled several times, and made a short speech of thanks.

Press Eldridge was in the best of humor, and succeeded in making the audience feel the same way. His local gags were highly appreciated. Paul Martinetti opened the programme with his splendid production of Robert Macaire. Professor Morris' pony circus met with favor and the funny antics of Banner, the wrestling pony, and his colored opponent, made the house shake with laughter. Rosie Rendel introduced her dances of all nations and made a pronounced hit. Paul Cinquevalli juggled as deftly as ever. The Craggs did some startling new tricks, which aroused the greatest enthusiasm. They were recalled again and again. The living pictures brought the performance to a close as usual.

HAMMERSTEIN'S OLYMPIA.—Marguerite continued to attract very large audiences during last week, in spite of the inclement weather. The dancers are becoming more expert every day and the performance now runs with the greatest smoothness. The circus ballet, in which four splendidly formed girls imitate the trotting and galloping of horses, is always received with the greatest enthusiasm.

The other performers were the same as for some weeks past. Virginia Aragon, high wire artist; Fanny Wentworth, the female Grossmith; Carl Hertz, magician; Mons. O'Gust, animal imitator; Sadi Alfarabi, equilibrist, and P. Castor Watt, expert change artist, whiled away the time pleasantly until the feature of the programme began.

A CLEVER BICYCLIST.

NICK KAUFMAN.

This picture shows Nick Kaufman, the bicyclist, who is now at Proctor's Pleasure Palace, in one of the many difficult poses he assumes during his act. Kaufman was born in Rochester, N. Y. He started trick riding in 1882, and entered the professional ranks in 1884, appearing with success in several American cities. He went to London in 1886 and met with a hearty reception on account of his clever and novel tricks. He appeared in nearly every European city, and was applauded by the crowned heads of every country.

In 1888 he took part in a great meet of trick riders held in London. The competition was very keen, but Kaufman managed to carry off the medal offered by *Sporting Life* for the best all round trick rider. When he was playing in Constantinople, the Sultan ordered him to give a performance at the palace. For this he received a bag of gold which originally contained $250, which amount was reduced to $75 by the agents and go-betweens who arranged the performance.

Kaufman performed before the Czar of Russia, and also for Emperor William. He has received medals from the King of Wurtemburg, Prince Leopold, the Prince of Turin, the Stanley Association of London and the Milan Bicycle Club. His tricks are very cleverly done, and a mere description of them would give no idea of their effect on an audience. Kaufman is fond of cycling for his own amusement, and prefers to ride a single wheel, which he says is better than a bicycle, especially for climbing hills.

THE BROOKLYN HOUSES.

HYDE AND BEHMAN'S.—Bob Fitzsimmons is giving bag and face punching exhibitions, and Reilly and Wood's Show furnishes the rest of the entertainment. The list includes Madge Ellis, the National trio, Dixon, Bowers and Dixon, Evans and Vidocq, Rice and Elmer, Billy Eldridge, the Lane Sisters, the Fremonts, and Pat Reilly.

STAR.—Zero is here this week. It is a burlesque, with vaudeville trimmings, which are furnished by Ward and Curran, Fish and Quigg, Hodges and Lanchmere, Bryant and Clave, the Monroe Sisters, Frank Valdo, and Florence Edwards.

GAIETY.—Captain Samm's Majestics are here and include Huth and Clifford, Gyori Juliska, Al Grant, the Nighton Brothers, Waterbury Brothers, and Kenna, Kilroy and Rawson, and Bonner, the horse.

BROOKLYN MUSIC HALL.—Moreland, Thompson and Bush, Delaur and Debrimont, Colby and Dewitt, Burt Sisters, Harry Dodd, Theodore, Annie Boerson Lundborg, Annie Edwards, and G. Lignantes' Neapolitan Mandolin company are the entertainers at this resort, which has already become quite popular.

THE IRISH QUEEN SUES.

Maggie Cline has begun suit against Hyde and Behman and Louis Robie for $100,000 damages.

The cause of the suit is a three-sheet poster which was displayed in Brooklyn last week announcing the appearance of Nellie Waters. The poster was worded something like this

NELLIE WATERS
better than
MAGGIE CLINE.

The Irish Queen took offense at this, and after consulting a lawyer she decided to bring suit for the alleged reflection on her ability.

BLACK PATTI WINS.

Sissieretta Jones ("the Black Patti"), secured a judgment against Mrs. M. G. Dahl, proprietress of a conservatory of music at 125 East Twenty-third Street, on Thursday last.

Mrs. Jones was singing last December, at Proctor's Pleasure Palace, when she was engaged to appear at a concert in the Dahl Conservatory on Dec. 31. The price agreed on was $75. It was a stormy night, and the receipts were a good deal less than $75, so Mrs. Dahl tried to induce the singer to take less, which she refused to do. Miss Dahl thereupon canceled the contract. Mrs. Jones brought suit and the result was a verdict in her favor for the amount named.

C. B. CLINE RETURNS.

C. B. Cline, the popular business manager of Koster and Bial's, returned from his vacation yesterday, and is once more hard at work in his office. He has been spending some weeks in Florida, and says the change did him a great deal of good, and that he now feels tip top. His many friends will be glad to hear of his recovery.

NEW TRICKS BY ELEPHANTS.

George Lockhart has been very busy for a number of weeks past teaching his elephants

Get Out of the Way For

OLD DAN TUCKER

Now Booking 1896-1897

MANAGERS

of first-class houses only

ADDRESS

J. W. RANDOLPH

119 FOURTH AVE., New York.

new tricks, in which they will be seen shortly. They will show how well they can bowl and keep score; Molly and Waddy will ride a double bicycle, and Boney will play a tune on the piano with his trunk. Two of the elephants will hold a wire with their trunks upon which an equilibrist will perform. They are also learning a new pantomime which is said to be even funnier than "Cafe to Police Station."

OLD DAN TUCKER.

Dan Sherman is very busy preparing for his starring tour in his new farcical comedy-drama, Old Dan Tucker. This attraction will play the leading houses next season, and it is Mr. Sherman's intention to have a production worthy of the best class of patrons. He will make a short preliminary tour this Spring, for the purpose of testing the play, and making any improvements which may suggest themselves. The printing is being designed by a young Washington artist, and will be very fine. The people so far engaged are Sherman and Morrisey, Ray Vernon, Cyrene, John Taylor, James Tenbrook, Dolan and Lenhaar, Charles V. Seamon, the Sisters Travelli and Marie Granger. The tour will be booked by J. W. Randolph of 119 Fourth Avenue.

UNAPPRECIATED ART.

Paul Martinetti's next new pantomime at Koster and Bial's will be one of his most hilarious productions. It is called The Key Hole, and is a rollicking, slapdash piece of the same kind as A Terrible Night. Paul has decided not to produce his most artistic piece of work, A Duel in the Snow. The reception given Robert Macaire does not warrant another such expenditure of brain and labor. Scenes that in Paris were wont to excite tears from the audience are here received in cold silence or with laughter.

VAUDEVILLE JOTTINGS.

Alice Strange will introduce a new topical song on March 2 at Proctor's Twenty-third Street House, which was written expressly for her by E. Kinsbergen.

Lillian Bartlett, a young dancer who was taught by Manny Welch, recently entertained the Florists' Club on the occasion of the banquet given by that body to the American Florists' Society at the Broadway Central Hotel. Miss Bartlett came upon the scene in a smilax-covered cylinder borne by four negroes, and danced upon the table.

Joseph Jackson, formerly of Russell's Comedians, has formed a partnership with Frank Manning, late of Dailey and Manning. They are doing an eccentric German comedy sketch called The Germantown Flirtation, which concludes with a funny side show, for which they carry special scenery.

Adeline Marden, soprano, who has been playing the principal vaudeville houses this season, is organizing a comedy, opera and vaudeville company. She will open March 30, playing only week stands at popular prices. Several successful plays and operas have been secured on royalty. A concert band and orchestra will be carried.

J. Lod Sutherland and John W. J. Lannoni will soon leave The Old Tennessee company and go to Buffalo to rehearse their new aerial act which they put on this Summer.

Oscar Hammerstein has received a great many requests from members of the profession for a professional matinee of Marguerite, and it is likely that it will be given shortly. Elaborate souvenirs are being prepared for the fiftieth performance.

Florrie West will sail for New York on the *Majestic* on March 25.

The Brothers Sexton joined Flynn and Sheridan's company in Newark on Feb. 24.

Lillie Tuesman, professionally known as one of the Tyndall Sisters, song and dance artists, was married in Jersey City on Feb. 24 to Michael Lewis. May Tuesman, her sister, will hereafter do a single contortion act under the name of Madame Theola.

Florrie Robina, a London favorite, will appear shortly at Hammerstein's Olympia.

The Three Delevines will arrive from Europe shortly and will be seen at Koster and Bial's.

There are now two vaudeville houses in Lowell, Mass. The Bijou, renamed the Wonderland Musee, was opened last week by Al Haynes. The prices are 5, 10, and 15 cents.

The police authorities of Buffalo issued an order last week to the managers of the Night Owls directing that Princess Kuta-Kuta put on more clothes. They were probably solicitous for the dancer's health.

Julia Nelson, of Flynn and Sheridan's company, was unable to appear with the company last week in Newark on account of illness.

Rice and Barton's Rose Hill English Folly company drew big houses to Daly's Star Theatre, Hoboken, last week.

Signor Montegriffo has joined Hammerstein's Marguerite company, and now alternates with Thomas Evans Greene in the part of Faust.

J. W. Kelly has an indefinite engagement on the Keith circuit.

Ludwig Amann, the impersonator, of the Trocadero Vaudevilles, by special arrangement with F. Ziegfeld, opens at Hammerstein's Olympia March 16. He will spend the Summer in London and return to America in September.

Loretta, a trapeze artist, met with a serious accident at the Lyceum Theatre, Salem, Mass., on Tuesday last. She was swinging by her teeth and was about to catch the trapeze bar when one of teeth broke, causing her to fall on the stage. She struck on her knees and was badly injured. She will not be able to perform again for several weeks.

Bert Gilderoy, the descriptive tenor, joined Hi Henry's Minstrel company at Cincinnati last week.

Marie Hargraves, of The Widow Bedott company, is about to go on the vaudeville stage. She will do a new European singing turn, especially arranged for her by Theodore Metz, who has just returned from Europe. She will open in a week or so.

Gaffy Brothers, drum majors, are with the Clifton and Middleton company, now touring Pennsylvania. They are a special feature of the street parade.

William Ziegfeld, brother of I. Ziegfeld, Jr., sails for Europe on March 12, to book attractions for the Trocadero Vaudevilles next season. The company will be composed entirely of European novelties.

Mark Murphy is the star feature of the bill at the Bon Ton Theatre, Jersey City, this week. Jennie Reynolds is also prominent in the programme with her budget of Irish songs.

Will Harder and Emma Myrkle are meeting with success in the West in their sketch, In a Minute. Mr. Harder has had several offers from publishers to place his songs on the market. His eccentric characted sketch, The Tramp, and his song, Never On Your Life, have been done with success by Billy Link.

The Countess de Castlerecchio who was in Augustin Daly's company last season, and was then known as Miss Oldcastle, is appearing in the vaudeville houses in Chicago.

Al W. Decker, of the Devil's Auction company, was taken ill last week in Philadelphia, and was sent to his home in New York by Manager Yale. W. H. Bartholomew will fill his place until he recovers.

Charles Elliott, long connected with Hopkins' theatres, has taken the management of the Grand Opera House, Boston, and will hereafter make

SAM T. JACK'S THEATRE, CHICAGO, ILL.

Will be completed and ready to open in August, 1898. Located in the heart of the business centre of Chicago. Seating Capacity, 3,000. Devoted to Burlesque.

SAM T. JACK'S OPERA HOUSE

Will exist only two seasons more, and will then be torn down to give place to office buildings.

Open time, 1896-'97, '97-'98, at Old House, and after that period for New House.

THE LEADING BURLESQUE SHOWS ONLY.

THE BLACK PATTI

(SISSIERETTA JONES)

Just from her European triumphs is available for a limited number of concert engagements, alone or with her Grand Concert Co.

The Largest Drawing Card in the Country

MARY A. RODMAN, Mgr.

WHO MUST SIGN ALL CONTRACTS.

FOR TERMS AND OPEN DATES, ADDRESS

Care Low's Exchange, 949 Broadway, New York City.

PEARL ANDREWS

DIALECT MUSIC.

The Queen of Minstrelsy.

HOWARD ATHENÆUM, Boston, Feb. 21, indefinite. Address care MIRROR.

EDGAR FOREMAN AND JULIA WEST

March 2 and 9 Open.

204 E. 15th ST., NEW YORK CITY.

Professionals

SEND FOR

"THE GIRL THAT WAITS FOR ME"

Miss NELLIE DUNBAR'S great hit in DELMONICO'S AT 6.

Free to professionals with Orchestration if desired.

PLASS MUSIC PUBLISHING CO.,

877 Larned Street East,

Detroit, Mich.

PHOTOGRAPHS

For fine and artistic theatrical pictures

DON'T FAIL to visit

FEINBERG'S NEW STUDIO,

16 West 14th Street, New York.

L. GOLDSMITH JR

6th Ave. COR 41st N.Y.

Who Hasn't Got a GOLDSMITH Make-up Box

Trunks

WRITE FOR CATALOGUE

G. WEIL

Metropolitan Theatrical Exchange

Dramatic, Operatic and High-class Vaudeville.

178 BOWERY, NEW YORK.

Leading Vaudeville Artists and Novelties of this country and Europe for all occasions.

ENTERTAINMENTS FURNISHED.

his headquarters in that city. Mr. Elliott has a host of friends in Chicago who wish him success.

Albert Chevalier, the London coster singer, will sail from England by the *Teutonic* on March 16. He will make his American debut at Koster and Bial's on March 23.

The Howard Athenæum company will rest week of March 9, and will resume its tour March 16, playing Washington, D. C., for the week.

"She Always Dressed in Black" is the title of a new song by Ford and Bratton, authors of "Paradise Alley."

Among the novelties engaged by F. F. Proctor are the Olifans, a couple of eccentrics, who do a funny three-legged dance.

Gypsy Gyllings, a Western comedienne, has invented a new mirror dance, which is likely to eclipse all former efforts in this line. No looking glasses are used. The dancer is simply dressed in a costume made of front pages of THE MIRROR, sewn together in a most artistic way. The faces of several dozen popular stars peep out from different parts of the dress, and the effect is said to be irresistibly fetching.

Zero, a burlesque which is going the rounds of the vaudeville houses, is said to be a "hot show." If it is, the name ought to be changed to "Ninety-nine in the Shade."

Morris' Winter Circus will be at the Kensington Theatre, Philadelphia, week of March 16.

Hewelt's mechanical theatre and Vernona Jarbeau will be at the Bijou, Philadelphia, next week. Mark Murphy and the Rossow midgets are coming attractions at this house.

The receipts at Koster and Bial's last week were over $16,000.

The trial of Oscar Hammerstein for violating the theatre law in allowing the aisles of Olympia to be crowded, which was to have occurred on Friday last, was postponed for a week.

Venus, a tight rope walker, fell on the stage of the Gaiety Theatre last Thursday night. The accident was caused by the breaking of one of the supports of the rope. The performer was only slightly injured.

Rice and Barton's Rose Hill English Folly company will be at the Lyceum, Philadelphia, next week, instead of The City Club, as announced in our Philadelphia letter.

Molly, the largest of George Lockhart's trained elephants, slipped and fell on the ice in Fifty-eighth Street last Thursday. She made a great noise and gathered a crowd, but soon found she was not injured and trotted quietly into the theatre.

Drawee, the juggler, who has been with the Trocadero Vaudevilles the past two months, opens with the Barnum and Bailey Circus at Madison Square Garden. He holds a contract with Ziegfeld for thirty weeks, commencing early in September. He was obliged to refuse a contract of twenty weeks for Mexico.

The Jordans, who have been a great feature with the Trocadero Vaudevilles, are organizing a company to tour this country next season.

John Cort, manager of the Imperial Music Hall, Chicago, has leased what has been known as Unity Hall, on the South Side. He has rechristened it the Oxford Theatre and opened it in connection with his other house on Saturday, Feb. 29.

Harriett Vernon, the English music hall star, will make her reappearance at Koster and Bial's next Monday evening, March 9. Cora Caselli, a well-known Parisian specialty performer, will make her American debut on the same date.

Frank Barry and Hilda Thomas opened at Keith's Union Square yesterday. Their sketch is neat, clean, amusing and up to date, and is put together with a view of pleasing all classes of variety patrons.

VAUDEVILLE CORRESPONDENCE.

JERSEY CITY, N. J.—The Bon Ton Theatre programme 24-29 is a fine one and the business is big. Appearing were Will H. Fox, "Paddywhisker," three Millette Brothers in a dancing novelty act; Frank Latona, the musical tramp; the three Helstons in a dancing novelty; Annie Whitney, balladist; Marion and Pearl, hat spinners and tumblers; Brion Mignon, song and dance; Leonard and Bernard, sketch; George E. Glenfield, ventriloquist; Judge and Williams, acrobatic comedians; J. J. Fenton, baritone singer, Morton and Slater, sketch; the Bartons, sketch.

WALTER C. SMITH.

BUFFALO, N. Y.—At the Court Street Theatre the Night Owls burlesquers held high carnival Feb. 24-29. The performance includes a burlesque entitled A Pack of Cards, by Lew H. Carroll, who is a shining light in the performance. Mildred Connor is a fascinating soubrette, has a charming stage presence, sings admirably and is a great favorite. Sam Collins is a very good knockabout comedian. The White Crook 2-7.

Shea's Music Hall had good audiences 24-29. Among the attractions Fernandez, the musical comique, is a great favorite. Edward H. Johnson is truly styled the king of contortionists. Harlow and Robinson are a good musical team. Gussie Nelson, charming as ever in vocal comedy, still continues to be a favorite. The rest of the programme is acceptable.

ROCHESTER, N. Y.—Academy of Music (Louis C. Crook, manager): Ed Rush's White Crook forced the S. R. O. sign to be frequently displayed during the week 24-29. The organization, headed by Nellie Franklyn and comedians Kennedy and Truebeart, is a good one and comprises Howard and Earle, singers and dancers; Lena La Covier, vocalist; Bryant and Smith, comedians; Mlle. Flora, slack wire; the Meadow and Bank Quartette. The chorus strong and very pleasing. J. B. Studley 2-7.

Wonderland Theatre (T. G. Scott, manager): Business good 24-29. A fine bill was presented during the week, the Ricketts being warm favorites.

PATERSON, N. J.—Bijou Theatre (Ben Leavitt, manager) presented Zero week ending 22 to a series of good audiences. The co. pleased everyone. It was a return engagement and duplicated its former success. Week of 24 French Gaiety Girls Burlesque co. is the attraction which is doing a fair business. Henry Burlesque co. March 2—week.

NIAGARA FALLS, N. Y.—Music Hall (Tierney and Mahoney, managers): Week commencing Feb. 24 Emma Catrella, Fox and Summers, Isabella Rousseau, Janeson and Leaton. Business light; performance fair.

FALL RIVER, MASS.—Rich's Theatre (Edward L. Rich, manager): Harry Morris' Entertainers Feb. 20-22 gave a good performance and business was satisfactory. In the co. are Demonio and Lorraine, Wood Sisters, the Dawsons, "Viola," Thompson and Collins, the Travelles, Lucier and Grove, and the Brothers Rossi.

LOWELL, MASS.—The Savoy (G. T. Dunbar, manager): The following people appeared week of Feb. 17: Lawrence and Harrington, McMahon and King, Dean and Jones, G. Wilson Harding, F. D. King, Legrenia, and Henry Watts. Business fair. This house opened 17 for the first time as a music and theatre. Hereafter variety only will hold the boards.

ALBANY, N. Y.—Gaiety Theatre (Agnes Barry, manager): Miaco's City Club returned 24 and opened to S. R. O. A special feature is the singing and dancing by Paulo and Ekka, a French duo. A Tempting Town closes a breezy bill. Watson Sisters' Burlesque co. 2.

NEWARK, N. J.—Waldmann's Opera House (Fred Waldman, manager): Flynn and Sheridan's co. attracted a good house 24. The co. comprises many clever artists, an amusing feature being the cake walk by champions Mr. and Mrs. Billy Farrell.

NEW HAVEN, CONN.—Wonderland Theatre (S. Z. Poli, manager): Murphy and Burke, Gertrude Reynolds, the Patteus, Mortin and Revelle, Charlotte Parry, Post and Hayes, H. F. Clay, Marion Manola Mason and John Mason and Farnam and Seymour are the current attractions 24-29 and are doing the usual good business.

SPRINGFIELD, MASS.—Parlor Theatre (H. B. Tucker, manager): Wilson's All-Star Vaudevilles, Hungarian Band, Sisters Elinora, the Pautzer Trio, Bobbie Hyde and Miss Leola, Alex W. Wilson, Dilks and Wade and the Marsh Family.

SIOUX CITY, IA.—Soo Theatre (Clarence Leonard, manager): Large audiences have been the rule all week. The new faces are Jessie Lee, Josie Duncan, Sadie Steel, Fannie Star, Marie Chapelle, and Carrie Hopper.

LOS ANGELES, CAL.—Orpheum (Joseph Petrich, manager): Business continues large, the De Witt Sisters scored a hit, and Rachel Walker is very popular, her singing being worthy of high class concert. New faces 24: Walter Stanton, Heely and Marba, Lorraine and Howell, and Tina Corri.

MATTERS OF FACT.

James Neill, of the Minnie Maddern Fiske company, and his brother, William Neill, have taken a lease, beginning March 1, of the Planters' Hotel, Augusta, Ga. James Neill's interest in the venture is purely speculative. He proposes to continue his professional work, while the Planters' will be under the personal management of his brother, William, who is an experienced hotel man. The Planters' has just been refitted and refurnished throughout, and will be first class in every particular. Special rates are offered to the profession.

Julian Magnus, who was for more than six years sole manager for Marie Wainwright, announces that he is disengaged. Mr. Magnus's long experience as manager, actor, newspaper man and playwright has made him one of the most widely known and best esteemed men in the profession.

Arthur Forrest, although in receipt of several offers, is still disengaged for leading business for New York engagement. He did not care to accept anything as yet offered to him.

Frankie St. John, who plays Dolly in A Bunch of Keys, is accredited as being a clever and daring little dancer and a good singer. Miss St. John has not signed for next season.

The full-beard make-up of Ernest Lamson's, as he appears in the last act of Shore Acres is so natural that the manager is often asked why they have two men playing Sam Warren.

Charles E. Dowe has traversed this season the West, Northwest, South and East as the advance representative of Julia Marlowe Taber and Robert Taber, who will open a two weeks' engagement at Palmer's Theatre next Monday evening. By intelligent, energetic and efficient work Mr. Dowe has received compliments from the stars whom he represents, and won commendation from many prominent managers throughout the country. Mr. Dowe's press work has been particularly noticeable, and he has shown the skill of a trained journalist. He was formerly on the New York press where he was engaged ten years as reporter, editor and correspondent.

Lilly Post closed her engagement with Paradise Alley last Saturday night, and returned to New York. She invites offers for Summer opera.

Manager George K. Robinson, of Lewiston, Me., has changed the name of his theatre to the Lewiston and Auburn Opera House. It was formerly known as the Parlor Theatre. The house has been doing a good business playing many of the best attractions. It is now being booked for next season by Mr. Robinson and the Empire Theatrical Exchange of New York.

Katharine Roland continues to win the favor of the critics by her conscientious and artistic performance of the leading role Ilda in Darkest Russia.

Beatrice Goldie, prima donna soprano, with a repertoire of forty operas, is at liberty for season of Summer opera.

The Fountain Square Theatre, Cincinnati, O., has open time for the balance of the season. Manager M. C. Anderson is delighted with the business done at his house.

A four-act melodrama, with striking title, and abounding in thrilling situations, may be had on royalty by addressing J. W. Dennis, 1795 Oakdale Avenue, Chicago.

OBITUARY.

Alfred S. Seer, proprietor and owner of the A. S. Seer Lithographing and Engraving Company, died by his own hand last Thursday at 19 East Seventeenth Street. He shot himself with a revolver. His friends and kinsmen attribute the suicide to nervous exhaustion and worry over business matters. Apparently his affairs were in prosperous condition. Mr. Seers was one of the pioneers in show printing and engraving. From a very humble beginning his business grew to a large enterprise, and at the time of his death he did more lithographing work for theatrical companies than any other firm in the city. A year ago Mr. Seer's health became bad enough to warrant his sharing the burdens of his cares with a partner. He had conducted the concern alone for thirty-five years. Joseph H. Tooker, Jr., son of Commodore Tooker, bought an interest in Mr. Seers' business, but the latter grew restless under a partnership yoke and bought out young Tooker's interest, paying him $10,000 for it. Mr. Seers was the first man to devise the printed coupon-ticket for theatres. He was about fifty-five years old. A wife survives him.

Jackson Leland, the oldest bandmaster in Ohio, and a noted musician, died suddenly at his home in Cleveland on Feb. 20 aged 77. Back in the forties Mr. Leland was identified with several theatres as leader of the orchestra, playing in the old Eagle Street Theatre, Buffalo, John Potter's Theatre, Chicago, and other theatres of less note. In the Summer of 1846 Mr. Leland played with a theatrical company through the Southern States, and closed at Ford's Theatre, Washington, in January, 1847. He was well known throughout the country and had resided in Cleveland since the war closed. His funeral took place Sunday night, being very largely attended. The services were conducted by the Masonic fraternity of which Mr. Leland was an honored member. He was also a member of the G. A. R.

A young French actor, M. André Emmanuel, died in Paris recently under tragic circumstances. While playing at a fashionable theatre he was shot accidentally in the hand by a fellow actor. Mr. Emmanuel paid little attention to the wound, but a few days later lockjaw set in and he died in terrible agony.

J. B. Watkins, a member of the Joe Ott company, which is resting in this city, died in an hospital at Reading, Pa., yesterday. A despatch from John D. Mishler enlisted the officers of the Actors' Fund in finding the friends and relatives of the deceased.

Mrs. Mary C. Hardiman, mother of Frank J. Hardiman, of Tony Pastor's Theatre, died on Feb. 21, quite unexpectedly. Mrs. Hardiman was well known in the profession, and was beloved by all who knew her. The remains have been placed in the Holy Cross Cemetery, Long Island, temporarily.

REFLECTIONS.

Wilson Barrett has abandoned his proposed starring tour of this country for 1896-97.

Otis Skinner will close his season on March 7.

Mark Price will join Robert Mantell's company this week.

George Fortesque and Seymour Hess have joined the forces of E. E. Rice.

The Richmond Comic Opera company are reported to be stranded at Troy, O.

Carl St. Aubyn has been re-engaged to play his old part during the New York engagement of The Cotton King at Sanford's Theatre.

Edw. J. Mackay played Charles Plunkett's part in Madame Sans Gene during that gentleman's illness instead of Charles Mackay, as was erroneously stated last week.

There were two changes in the cast of For the Crown at Palmer's Theatre last Tuesday night. Charles Kent replaced Charles F. Craig in the part of Brancomir, and F. M. Paget played Benko, the spy. Mr. Kent's performance of Brancomir showed careful study, and a correct conception of the character. His acting was dignified at all times, and he can be credited with a successful personation. The Benko of Mr. Paget was also a praiseworthy effort. While For the Crown can never become a popular success, it certainly has benefited by the changes made.

VAUDEVILLE. VAUDEVILLE.

HILDA THOMAS

—AND—

Frank Barry

KEITH'S UNION SQUARE THEATRE THIS WEEK.

Endorsed by Managers and Press as a pronounced hit every engagement.

Permanent Address 306 E. 14th St., New York City.

ANDY **BARR AND EVANS** FLORENCE E.

Grotesque Acrobatic Comedian and Dancer. RUBE, NEGRO AND IRISH.

Singing Dialect and Characters. IRISH, GERMAN AND HEBREW.

In their new comedy creation,

"A WELCOME VISITOR."

Can be engaged for farce and musical comedy or drama for next season. Will accept joint or separate engagement. Address this office.

BERT **HOWARD AND BLAND** LEONA

(Comedian, Pianist and Leader) (Soubrette and Comedienne)

"THE RUBE AND THE KID."

Offers invited for next season, also for Summer engagement. Address MIRROR Office, or Grand Opera House, Boston, Mass.

3 SISTERS HAWTHORNE 3

A SENSATION IN LONDON.

Address Low's Exchange, London.

LETTER LIST.

This list is made up on Monday morning. Letters will be delivered or forwarded on personal or written application. Letters advertised for 30 days and uncalled for will be returned to the post-office. Circulars and newspapers excluded.

WOMEN

Alberta, Laura
Alphabet, Madge
Annesley, Isabel
Alley, Mayne K.
Arlington, Myra
Adan, Maud
Andrews, Lillian
Armstrong, Miss S.
Alliston, Lillie
Arnold, Cora H.
Amrand, Hattie
Beauregard Dell
Broadhay, Elanore
Brown, Mrs. L.
Bryant, Louise
Bagley, Maude
Breyer, Marie
Bixley, Jessie Nast
Butler, Alice
Buckley, Annie
Bageard, Jeannett
Burroughs, Marie
Bond, Mrs. F.
Broham, Rose
Berleur, Heneretta
Blanchard, Maud Ida
Bliss, Christiena
Barclay, Jennie
Brandon, Dorothy
Bertini, Nina
Banks Maude
Caverly, Annie
Chase, Florence
Cavendish, Maud
Crabtree, Lotta
Claxton, Kate
Challingier, Bessie
Clark, Lillian C.
Clemmons, Katherine
Cameron, Ella
Cudlipp, Mrs. L. C.
Chapny, Effie
Clark, Fannie
Chantore, Lillian
Dauvray, Helen
Dickerson, Jennie
Dale, Queenie
Drew, Dorothy W.
Darcy, Maud
Douglas, Helen
Davidson, Pauline
Daulton, Miss M.
Delafield, Helen
De Janes, Marie
Danter, Marie
Donaline, May
Duryea, May
Dourvey, Helen
Ellerson, Dell
Elliott, Miss G.
Elting, Salome
Eastman, Elsie
Fabanza, Trix
Fay Anna Eva
Ferguson, M.
Forbes, Minnie
Fuller, Alice
Franklin, Irene
Gale, Mrs. E.
Grant, Cessie
Guest, Helene
Gantier, Josephine
Girard, Bettina
Granger, Maud
Gilman, Carlotta
Graham, Mrs. R. E.
Garrow, Mrs. J.
Hughes, Lily M.
Hill, N. C.
Harned, Virginia
Hillman, Blanche
Hamilton, Cora
Hamilton, Louise
Hight, Pearle
Holland, Mildred
Hemingway, L.
Harnott, Clara M.
Haines, Marie
Henderson, Grace
Henley, Mrs. E. J.
Hale, Mattie
Hahn, Lulu
Hudson, Eliza
Hatch, Maragret
Huested, Effie
Hualey, Nellie
Hilton, Clara
Ingram, Beatrice
Irvine, Miss I.
Jones, Mrs. W. G.
Jaxone, Mrs. J. D.
Jones, Helen
Johnson, Fannie
Jarbeau, Vernona
James, Millie
Kimball, Jennie E.
Knell, Annie
Lee, Henriette
Lyde, Elsie L.
Lewis, Lillian
Lalinger, Tillie
Leland, Maggie
Leonard, Lillian
Loveland Sisters
Le Conite, Mrs. L.
Lee, Carrie Allen
Lee, Mrs. E. H.
Lait, Beatrice
Lyle, Leslie
Linden, Lilly
Laurens, Marie
Marion, Florence
Montford, May
Mortimer, Mrs. A.
Merle, Madeline
McKee, Helen L.
Mitchell, Maggie
Mack, Mary
Morlan, Cora E.
Marble, Mary
Miller, Maud
Mora, Mona
Miles, Posy
Onri, Adele P.
Oliver, Olive L.
O'Keefe, Anna
Orme, Oolah O.
Pyne, Babe
Paget, Miss F.
Robertson, Helen
Riversdale, Mrs. F.
Royle, Mrs.
Roberts, Florence
Richards, Emma
Russell, Carrie
Sinnott, Cheridah
St. Martin, Mrs. C.
Singer, Marian
Shannon, Miss E.
Stannard, Anna
Severson, Miss Charlie
Sutherland, Joie
Singer, Marion
Shannon, Larinia
Stanley, Ada
Thorne, Mrs. S.
Tames, Millie
Thornton, Gertie
Vail, Cora
Vyse, Silence
Vera, Hattie
Verne, Anita
Vane, Helen Foster
West, Flossie
Webber, Carrie
Watson, Cecil
Wisdom, Clara
Worth, Hottie
Young, Marion

MEN.

Arkell, R.
Archer, John
Arthur, D. V.
Alderton, R. H. I.
Barrows, James O.
Barbour, Edwin
Bergman, Henry
Bartels, William
Brosey, Chas. F.
Bryton, Frederick
Barton, Chas
Burton, Will E.
Buch, H. B.
Boniface, Geo. Jr.
Babcock, Theo.
Brinkley, H. W.
Bixley, Edgar
Bell, Digby
Bainbridge, Clement
Bond, Frederick
Blair, Frank
Bayfield, Wm.
Bertran, C. N.
Butler, Ormond H.
Bartlett, Sidney
Barlow, Harry
Belcher, Frank
Butler, Chas. H.
Clansette, Jules
Cawltcoore, J. W.
Caldwell, F. W.
Carter, Charles
Cohn, Lester
Chapman, Jimmey
Craven, Ned
Cummings, R. E.
Cartrer, Edward
Cook, J. Harvey
Coventry, Gerard
Carson, Jas
Collins, Mr S.
Culhaill, Will E.
Couldock, C. W.
Carter, Geo. L.
Combs, S. W.
Cawthorn, Chas
Carter, Robt. P.
Da Angelis, J.
Davis, Bert
Dodge, Chas. F.
Drew, Sidney
Dyer, Wm. M.
Dyer, Wilber
Devlin, Jimmie
Drake, Homer
Davis, A. N.
Davis, Franklyn F.
Doris, Jno. E.
Dasent, Benj. Irwin
Davenret, R. S.
Doyle, Thos. P.
Da Forne, Julius
Hanchett, D.
Hall, L. J.
Harris, Harry
Hall, Geo. F.
Henderson, W.
Hill, W. F.
Hamilton, John W.
Hollingshead, Mr.
Hartford, W. S.
Hamilton, Geo. H.
Heron, E. J.
Hatch, W. R.
Hicks, L. P.
Hopkins, Erwin
Henley, E. J.
Holt, Edwin
Horne, Danville
Herbert, Victor
Holmes, Lawrence
Harrison, Louis
Hattel, John
Howard, Harry J.
Howard, Frank
Harris, J. H. W.
Hoffart, Frederick
Horkins, Will H.
Hart, Albert
Hoff, Edwin
Innes, F. N.
Johnston, G. N. D.
Jefferson, Joseph
Jennings, John
Jenks, Geo. C.
Jenkins, O. L.
Johnson's School of Acting
Kester, Paul
Kendall, Ezra
King, Everett
Kelly Allan
King, S. T.
Kennedy, J. Walter
Leslie, Harry A.
Lacy, Dan
Locke, Mr.
Lehman, Fred
Lacy, Harry
Launey, John
Lindsay, Geo.
M. Donnough, G.
Murray, Geo. H.
Millard, Frank
McGregor, Carl C.
Mackay, A.
Mantell, Westley
Musgrove, Geo.
Mack, James
Maxwell, Edward
Marsden, Lawrence
Macnichols, Walter F.
Moses, Lee
McNulty, W. F.
Meyrick, Harry
Nassan, E. J.
Noble, Milton
O'Brien, Branch
O'Neill, John
O'Brien, Jas. P.
Orcutt, A. C.
Olmstead, Geo. C.
Phelps, Eugene
Platt, Geo. F.
Parker, Hal E.
Payne, Chas. T.
Phillips, Edwin
Pell, A.
Phillips, Walter A.
Phillips, Edwin R.
Philips, M. L.
Pilby, H. M.
Payn, C. F.
Price, Edmund E.
Poor, Chas. E.
Parsons, Geo. W.
Preston, John A.
Phillips, G. Franklin
Prestuey, Eugene
Payne, Reuben S.
Prince, C. A.
Pill, Geo. F.
Power, Fred L.
Rieley, Thos.
Reed, J. A.
Reider, John K.
Randolph, H. J.
Rice, M. F.
Rising, Will S.
Rubinstien, L. D.
Richards, C. F.
Royle, A. Milton
Rhys, Tra M.
Russell, Mr. I.
Rosenthal, J. Sam'l
Rateshide, Geo. H.
Roberts, Adrian J.
Ruby, Mr. G.
Sig. Mrg. Rob Roy Co.
St. Aulyn Carl
Squire, Alma
Shaw, F. D.
Stedman, Chas.
Sellers, Harry
Seamon, Harry W.
Spalding, Will
Sanger, Eugene
Selmer, L. H.
Stoll, George
Sanford, Jack
Stahl, Richard
Sullivan, J. T.
Scannell, G. P.
Stanton, J.
Spencer, Willard
Stanley, Robt.
Smiley, J. H.
Southerland, Al.
Strelig, P. V.
Sturger, V. S.
Scott, Gilmore
Silerman, Jack
Sparks, Joe
Smith, Mark
St Maur, Harry
Seeley, John
Thompson, W. H.
Taylor, Chas. A.
Thropp, Chas. E.
Tanner, Otis
Teal, Ben
Tuliy, John
Tierney, J. T.
Tucke, Col. Geo. F.
Vanderlys, W. B.
Werthemer, Henry
Whitecar, W. A.
Wright, J. Hooker
Westcott, R. B.
Whitmore, J. K.
Wayne, Charles
Wright, W. H.
Wattles, Mr. J.
Wright, Ogden S.
Wilbur, Mr.
Warde, N. G.
Wharton, L. D.
Wiseman, John
Waedley, G.
Wickadel, Joe
Warde, James
Walters, Jule
Xavies, G.

(*Received too late for classification.*)

DETROIT.

Tuesday and Wednesday evenings of the week Feb. 25, 26 the stage of the Detroit Opera House was given over to Al G. Field's Minstrels. The entertainment furnished by this first-class co. in the minstrel line was varied and interesting. This season Mr. Field has departed from the usual custom, and dispensed with the negro first part entirely, and the performance opens with a spectacle called The Court of Momus, in which Al G. Field and Tommy Donnelly are on the ends, and Allen May acts as interlocutor, and we heard from them a number of pre ty good things. Following the Court were a number of specialties, which were well received. With the organization this season is Dan Emmett, whom to see one would never judge to be in his eighty-first year. His song "Dixie" was sung at the close of the final act, the old gentleman joining in with the chorus of the melody which made his name known all over the continent a generation ago.

We are to have a revival of Trilby at the Detroit, opening Feb. 27 by substantially the same co. whom we had the pleasure of seeing in this play in the early part of the season. Trilby will occupy the stage for three nights and a matinee.

James J. Corbett probably drew one of the largest audiences of the season at the Lyceum Sunday evening Feb. 23, when he appeared as the star in A Naval Cadet. This may possibly have been due to the fact that this was the only opportunity afforded of seeing him as his engagement was for one night only, and then again it may be that we have a larger sporting fraternity than we dreamed of and all of them wished to encourage Mr. Corbett by their presence in the effort he is putting forth to grace the American stage. The audience was completely overcome and shouted themselves hoarse when Corbett in a speech before the curtain announced his intention of following Fitzsimmons to England if necessary to wrest the championship from him.

Shaft No. 2 opened at the Lyceum on Monday evening. It is an interesting play of the melodrama class, well acted and splendidly staged. Electricity plays an all-important part in it, and some beautiful stage effects are the result. Jim Rathburn, a young electrical engineer and the hero of the play, is very ably personated by Frank Losee. Marion Elmore furnishes most of the comedy of the play in her character of Judy O'Rourke. Carrie Elberts as Marion Dale is very attractive—in fact, all the different roles are very well sustained, and it is proving a strong attraction. It will run all week, with Wednesday and Saturday matinees. Hanlon's Superba is the next announcement at the Lyceum.

Weber and Fields' Specialty co., one of the best of its kind, opened for a week's engagement at Whitney's on Sunday, 23, and it is doing an immense business. The members of the co. are artists in their particular field, and include some well-known names, such as Billy Emerson, Lottie Gilson, James F. Hoey, Reb and Dick Garnella and Mattie and Maud Harris. Next week, Slaves of Gold.

Braving the World is the offering at the Empire (23-29). Albert Denier, comedian, and Agnes Earle, singing soubrette, are the main people in the performance, and in addition to sustaining the principal characters in the comic drama, they favor the audience with exhibitions of their skill in the musical and elocution line. Next week, Rentz-Santley co.

At the Capitol Square the current attraction is a dramatization of one of Bertha M. Clay's novels, entitled Beyond Pardon. Josephine Fox is taking the part of Vivian, the Countess of Lynn, in a very graceful and satisfactory manner, while W. C. Cunningham is doing equally good work as Sir Lionel Rydal, and they both find excellent support in the other members of the co. The specialty part of the programme this week is in the hands of Vittie Melville and the Le Roys, who furnish some clever entertainment.

KIMBAL.

Married.

TUESMAN—LEWIS.—Lillie Tuesman and Michael Lewis, at Jersey City, N. J., on Feb. 24.

Died.

MORRIS.—Charles Morris, in St. Louis, on March 1.

SEER.—Alfred S. Seer, in New York, on Feb. 27.

WALKER.—J. B. Walker, in Reading, Pa.

DATES AHEAD.

[CONTINUED FROM PAGE 10.]

57, Ogden, Utah, 9, Provo 10, Aspen, Col., 12, Pueblo 13.

FOREPAUGH'S STOCK: Philadelphia, Pa.—indefinite.

FRIENDS AND MEXICO (Arthur C. Alston, mgr.): Denver, Col., March 2-6, Colorado Springs 7, Pueblo 9, Leadville 10, Grand Junction 11, Salt Lake City, Utah, 12-13, Ogden 14.

FREDERICK WARDE: San Francisco, Cal., Feb. 24-March 14.

FINNIGAN'S BALL (Murray and Mack; Frank T. Merritt, mgr.): Winnipeg, Man., March 2, Grand Forks, N. D., 3, Fargo, 4, Jamestown 5, Dickinson 6, Helena, Mont., 10, Anaconda 11, Butte 12-14, Spokane, Wash., 16-17.

FLORA STANIFORD (J. G. Glasgow, mgr.): Buckhannon, W. Va., March 2-7, Mannington 9-14.

FOR FAIR VIRGINIA (Frank G. Cotter, mgr.): Reading, Pa., March 4, Harrisburg 5, Easton 6, Allentown 7, Williamsburg 9-14.

GENTLEMAN JOE: New York city Jan. 20—indefinite.

GAY PARISIANS: Boston, Mass., Feb. 24-April 4.

GERARD AVENUE THEATRE STOCK (George Holland, mgr.): Philadelphia, Pa.—indefinite.

GUS HEEGER (Jacob Litt, mgr.): Ft. Madison, Ia., March 3, Keokuk 4, Burlington 5, Galesburg, Ill., 6, Springfield 7, St. Louis, Mo., 8-14.

GLORIANA (Ada Van Etta; Charles L. Young, mgr.): Clarksburg, W. Va., March 6, Grafton 7, Piedmont 8, Baltimore, Md., 10-17.

GEORGE W. MONROE (R. B. Monroe, mgr.): Brooklyn, N. Y., March 2-7.

GALLAGHER AND WEST (W. E. Watson, mgr.; O'Hooligan's Masquerade): Kokomo, Ind., March 3, Peru 4, Huntington 6, Marion 7, Anderson 9, Connersville 10, Hamilton, O., 11, Franklin 12, Springfield 13.

GIRL WANTED (Davis and Keogh, mgrs.): Omaha, Neb., March 1-4.

GEORGE L. GREGORY: Bridgeport, Conn., March 2-4, Fall River, Mass., 5-7.

GEORGE C. MILN: Brooklyn, N. Y., Feb. 24-March 7.

HOWARD WALL (Eastern): Massillon, O., March 2, 3, Alliance 4-7, Canton 9-11.

HANFORD, SPENCER AND O'BRIEN (Frank G. Connolly, mgr.): Fremont, O., March 3, Sandusky 4, Detroit, Mich., 5-7, Port Huron 9, Flint 10, Bay City 11.

HOLDEN COMEDY: Denver, Col., Feb. 24-March 14.

HERBERT AND REYNARD: Palmyra, Mo., March 2-7.

HOYT'S BIG COMEDY: Milan, Mo., March 2-7.

HUBERT LABADIE (Faust): Crestline, O., March 3, Mt. Gilead 4, North Baltimore 5, McComb 6, Carey 9, Forest 10, Ada 11.

HETTIE BERNARD CHASE: Seattle, Wash., Feb. 17-March 7.

HEART OF MARYLAND: New York city Oct. 22—indefinite.

HENRY IRVING: Chicago, Ill., Feb. 24-March 21, Indianapolis, Ind., 23-25, Detroit, Mich., 26-28.

HUMAN HEARTS (Wilson S. Ross, mgr.): Washington, D. C., March 2-7, Baltimore, Md., 9-14, Pittsburg, Pa., 16-21.

HERNE'S SHORE ACRES (William B. Gross, mgr.) Chicago, Ill., Feb. 17—indefinite.

HOWARD WALL (Western: John Youngs, mgr.): Bluffton, Ind., March 2-7, Delphos, O., 9-15, Fostoria 16-21.

HERZELL AND WILSON COMEDY: Saybrook Ill., March 2-7.

HERRMANN THE GREAT: Washington, D. C., March 2-7.

HENRY E. DIXEY: Little Rock, Ark., March 3, 4, Pine Bluff 5, Monroe, La., 6, Vicksburg, Miss., 7, Meridian 9, Birmingham 10, Atlanta, Ga., 11, 12, Charleston, S. C., 13, 14, Savannah, Ga., 16, 17, Americus 18, Columbus 19, Montgomery, Ala., 20, 21, New Orleans, La., 22.

HANDS ACROSS THE SEA (W. S. Reeves, mgr.): Peterboro, Ont., March 3, Port Hope 4, Lindsay 5, Barrie 6, Berlin 7, Simcoe 9, Goderich 10, Guelph 11, Stratford 12, St. Mary's 13, Port Huron, Mich., 14.

IN OLD KENTUCKY (Jacob Litt, mgr.): St. Paul, Minn., March 1-7.

IN OLD KENTUCKY (No. 1; Jacob Litt, mgr.): Philadelphia, Pa., March 2-7, Brooklyn, N. Y., 9-14.

IN A BIG CITY (William A. Brady, mgr.): Philadelphia, Pa., March 9-14.

IO N CARROLL: Evans City, Pa., March 2-7.

IRENE TAYLOR: Buena Vista, Va., March 2-7.

JOHN STAPLETON (Gustave Frohman, mgr.): Fergus Falls, Minn., March 3, Brainerd 4, Winona 5, Madison, Wis., 6, Milwaukee 7, Chicago, Ill., 8-15.

JULIA MARLOWE-TABER AND ROBERT TABER (Theodore Bromley, mgr.): Providence, R. I., March 2-7, New York city 9-21.

JAMES O'NEILL (W. F. Connor, mgr.): Leadville, Col., March 3, Colorado Springs 4.

JAMES J. CORBETT (W. A. Brady, mgr.): Chicago, Ill., March 1-7.

JOHN DREW (Charles Frohman, mgr.): New York city Feb. 24—indefinite.

JOE CAWTHORN (A Fool for Luck; John W. Dunne, mgr.): Chicago, Ill., March 2-7.

JESSIE MAE HALL (O. M. Hall, mgr.): Piqua, O., March 2-7.

JOSEPH HART: Hoboken, N. J., March 5-7.

JAMES B. MACKIE: Allentown, Pa., March 4.

JUNO BARRETT (Charles Henderson and S. M. Curtiss, mgrs.): Dodge City, Kans., March 2-7.

JOHN E. BRENNAN (Tim the Tinker; Frank W. Lane, mgr.): St. Thomas Ont., March 3, Semcoe 4, Bradford 5, Welland 6, Towanda, N. Y., 7, Byron 9.

JOHN HARE: Philadelphia, Pa., March 16-21.

JOHN J. BURKE (Edwin P. Hilton, mgr.): Chicago, Ill., March 1-7, So. Chicago 8, Cleveland, O., 9-11, Cincinnati 15-21.

JOHN KERNELL (Davis and Keogh, mgrs.): Lynn, Mass., March 3, Fall River 5.

JUNE AGNOTT (Clifton and Middleton, mgrs.): Johnstown, Pa., March 2-7, Phillipsburg 9-14, Renovo 16-21.

JOSEPH OTT (William White, mgr.): Philadelphia, Pa., March 2-14.

KENNEDY'S PLAYERS: Ballston Spa, N. Y., March 2-7, Rome 9-14.

KITTIE ARYMANN: Erie, Pa., March 2—indefinite.

KATIE EMMET: Kansas City, Mo., March 2-7.

KATIE PUNAM (Will O. Wheeler, mgr.): San Jose, Cal., March 3, Fresno 4, Visalia 5, Santa Barbara 6, Pasadena 7.

LYCEUM THEATRE (Sharpley's): Wellington, Kans., March 2-7.

LAST STROKE: Minneapolis, Minn., March 1-7.

LOST PARADISE: Worcester, Mass., March 2-7.

LEWIS MORRISON (E. J. Abram, mgr.): Galveston Tex., March 2, 3, Houston 4, 5, Beaumont 6, Lake Charles, La., 7, New Orleans 8-15, Pensacola, Fla., 16, Mobile, Ala., 17, 18, Montgomery 19, Columbus, Ga., 20, Macon 21.

LOUIS JAMES (Wagenhals and Kemper, mgrs): Tacoma, Wash., March 3, 4, Seattle 5-7, Spokane 9-10, Missoula, Mont., 11, Helena 12-14, Butte 16-18, Anaconda 19, Great Falls 20, 21.

LITTLE MISS NUGGET (H. S. Mitchell, mgr.): Rushville, Ind., March 3, Shelbyville 4, Veedersburg 5, Crawfordsville 6, Rockville 7.

LOST IN NEW YORK: Fort Wayne, Ind., March 2, 3, Bloomington, Ill., 4, Peoria 5-7, Chicago 8-14, St. Louis, Mo., 15-21.

LYCEUM THEATRE STOCK (Daniel Frohman, mgr.): New York city Jan. 20—indefinite.

LITTLE TRIXIE (Fred Bobbins, mgr.): Coshocton, O., March 4, Kent 6, Wadsworth 7, Elyra 9, Lorain 10.

MILTON'S COMEDY: Wier City, Kans., March 2-7.

MARKS BROTHERS (R. W. Marks, mgr.): Orillia, Can., March 2-7.

MIDSUMMER NIGHT'S DREAM: Allentown, Pa., March 3, Elmira, N. Y., 4.

MARVIN PLAYERS (Charles B. Marvin, mgr.): Atchison, Kans., March 2-7, Lawrence 9-14.

McDOODLE AND POODLE (Rice and Barton's Comedians): Boston, Mass., March 2-7.

MINNIE MADDERN FISKE (Henry Greenwall and Co., mgrs.): Cincinnati, O., March 2-7, Pittsburg, Pa., 9-14, Washington, D. C., 16-21.

MAY PRINGLE: Lead City, S. D., March 1-7, Deadwood 8-14, Rapid City 15-21.

MALONEY'S WEDDING (E. H. Macoy, mgr.): Waco, Tex., March 7.

MADAME SANS-GENE (Augustus Pitou, mgr.): Boston, Mass., Feb. 17-March 20, Montreal, P. Q., 23-28.

MRS. POTTER-MR. BELLEW: New York city Feb. 24—indefinite.

MARIE WELLESLEY (Obee and Wilson, mgrs.): Peoria, Ill., March 2-7, Quincy 9-14.

MILK WHITE FLAG: Sioux City, Ia., March 3, Lincoln, Neb., 4, San Francisco, Cal., 9-28.

MINNIE SEWARD: Frankford, Pa., March 2-4, Millville, N. J., 9-14.

MARIE WAINWRIGHT: Butte, Mont., March 3, 4, Bozeman 5, Billings 6, Miles City 7, Grand Forks, N. D., 9, Crookston 10, Fargo 11, Brainerd, Minn., 12, Duluth 13, 14, St. Paul 16-18, Minneapolis 19-21.

MAY IRWIN (Rich and Harris, mgrs.): Worcester, Mass., March 3, 4.

MAUDE HILLMAN (W. G. Snelling, mgr.): Binghamton, N. Y., March 2-7, Fulton 9-14, Canandaigua 16-21, Williamspott, Pa., 23-28.

MABEL PAIGE: Wilmington, N. C., March 2-7.

MCCARTHY'S MISHAPS: Hoboken, N. J., March 2-4, Danbury, Conn., 5, Waterbury 6, Meriden 7.

MARGARET MATHER: Fall River, Mass., March 3.

MORTIMER AND DARRELL: Hampton, Ia., March 2-7.

NAT C. GOODWIN (George J. Appleton, mgr.): New Orleans, La., March 1-8, Mobile, Ala., 9, Montgomery 10, Birmingham 11, Atlanta, Ga., 12, Macon 13, Savannah 14, Norfolk, Va., 16, Richmond 17, New Haven, Conn., 18, Providence, R. I., 19-21.

NEIL BURGESS: Boston, Mass., March 2-7.

NEW BOY: Brooklyn, E. D., N. Y., March 2-7, Cincinnati, O., 9-14, St. Louis, Mo., 16-21, Louisville, Ky., 23-28.

NICKERSON COMEDY: Portland, Me., March 2-7.

N. S. WOOD: Philadelphia, Pa., Feb. 24-March 7.

NIGHT'S FROLIC: Norfolk, Va., March 6-7.

NORTHERN LIGHTS: Cleveland, O., March 5-7.

ON THE MISSISSIPPI (Davis and Keogh, mgrs.): Norfolk, Va., March 3, Wilmington, Del., 4, Chester, Pa., 5.

OLIVER BYRON (J. P. Johnson, mgr.): Indianapolis, Ind., March 2-7, Dayton, O., 10, Lancaster 12, Nelsonville 13, 14, Zanesville 16, Canton 17, Beaver Falls, Pa., 18, Rochester 19, McKeesport 20, Altoona 21.

ON THE BOWERY (Davis and Keogh, mgrs.): Toronto, Ont., March 2-7, New York city 9-14.

OLGA NETHERSOLE (Charles and Daniel Frohman, mgrs.): Cincinnati, O., March 2-7, Milwaukee, Wis., 9-14.

OUTCASTS OF A GREAT CITY: Binghamton, N. Y., March 2-4, Scranton, Pa., 5-7.

OLD KENTUCKY TANNER (John J. Black): Middletown, Conn., March 3.

O HOOLIHAN'S SERENADE (William F. Phillips, mgr.): Holyoke, Mass., March 2-4, Fall River 5-7.

PETER F. DAILEY (The Night Clerk, Rich and Harris, mgrs.): St. Louis, Mo., March 2-7.

PLAY AND PLAYERS (C. C. Stumm, mgr.): Wilkesbarre, Pa., March 2-4, Reading 5-7, Pittsburg 9-14.

PARADISE ALLEY (Hamilton and Meyer, mgrs.): Columbia, S. C., March 3, Augusta, Ga., 4, Savannah 5.

PRIVATE SECRETARY: Memphis, Tenn., March 3, 4, Little Rock, Ark., 5, Hot Springs 6, Pine Bluff 7, Shreveport, La., 9.

PUNCH ROBINSON: Bradford, Pa., March 9-14.

RHEA (Rich and Maeder, mgrs.): Baltimore, Md., March 2-7.

ROBERT DOWNING (Geo. Bowles, mgr.): Indianapolis, Ind., March 2, 3, Anderson 4, Dayton, O., 5, Columbus 6-7.

ROBERT MANTELL (D. A. Bonta, mgr.): Cleveland, O., March 2-7, Cincinnati 9-14, Detroit, Mich., 16-21, Chicago, Ill., 22-27.

ROLAND REED (E. B. Jack, mgr.): Savannah, Ga., March 4, Augusta 5.

RICHARD MANSFIELD: St. Joseph, Mo., March 4.

RUBY LAFAYETTE (J. P. Curran, mgr.): Lancaster, Tex., March 2-4, Plano 5-7.

RICE'S COMEDIANS (Thomas F. Stratton, mgr.): Little Falls, N. Y., March 2-7, Ilion 9-14, Rondout 16-21, Sing Sing 23-28.

ROBERT HILLIARD (W. G. Smyth, mgr.): Baltimore, Md., March 9-14, Boston, Mass., 16-April 4.

SIDEWALKS OF NEW YORK (Davis and Keogh, mgrs.): Rochester, N. Y., March 2-4, Syracuse 5-7, Brooklyn 9-14, Montreal, Can., 16-21, Toronto 23-28.

STUART ROBSON (W. R. Hayden, mgr.): Boston, Mass., March 2-7.

SPAN OF LIFE: Pittsburg, Pa., March 1-7, Philadelphia 9-14.

SOL SMITH RUSSELL (Fred G. Berger, mgr.): Brooklyn, N. Y., March 2-7, Decatur, Ill., 9, Jacksonville 10, Quincy 11, Kansas City, Mo., 12-14, Denver, Col., 16-21, Wichita, Kans., 23, Topeka 24, St. Joseph, Mo., 25, Lincoln, Neb., 26, Omaha 27, 28.

ST. PLUSNARD (Merle Norton, bus. mgr.): Lincoln, Neb., March 3, Seward 4, York 5, Aurora 6, Hastings 7, Holdridge 9, Kearney 10, Grand Island 11, Omaha 13-19.

SIDE TRACKED (Jule Walters; Will O. Edmunds, mgr.): Akron, O., March 3, Wooster 5, Salem 6, Warren 7, Kent 9, Mansfield 10, Shelby 12, Galion 13, Delaware 14.

SADIE RAYMOND: Festus, Mo., March 2, 3, Bonne Terre 4.

SILVER KING: New York city March 2-7.

SLAVES OF GOLD (W. T. Fennessey, mgr.): Detroit, Mich., March 2-7.

SAVED FROM THE SEA: Newark, N. J., March 2-7.

SHADOWS OF A GREAT CITY: Salem, Mass., March 2, Manchester, N. H., 3, Lynn, Mass., 4, Woonsocket, R. I., 5, New Bedford, Mass., 6, Fall River 7.

SHORE ACRES (William B. Gross, mgr.): Anderson, Ind., March 3, Union City 4, Richmond 5, Middletown, O., 6, Dayton, 7, Springfield 9, Zanesville 10, Wheeling, W. Va., 11, Marietta, O., 12, Charleston, W. Va., 13, Huntington 14.

SOUTHERS-PRICE: Frostburg, Md., March 2-7.

SARAH BERNHARDT: Philadelphia, Pa., March 2-14.

SOUTH BEFORE THE WAR: Baltimore, Md., March 2-7, Washington, D. C., 9-14.

SAWTELLE DRAMATIC: Lawrence, Mass., March 9-14.

SOWING THE WIND (Charles Frohman, mgr.): Buffalo, N. Y., March 2-4, Indianapolis, Ind., 5-7.

SPOONER COMEDY: Texarkana, Tex., March 2-7, Paris 9-14.

THE FOUNDLING: Newark, N. J., March 2-7, Philadelphia, Pa., 16-21.

THE DAZZLER (Herbert J. Emery, mgr.): New Brunswick, N. J., March 4, Bridgton 5, Millville 6, Atlantic City 7, Lancaster, Pa., 9, York 10, Shamokin 11, Ashland 12.

TRILBY (Eastern; W. A. Brady, mgr.): Westchester, Pa., March 3, Chester 4, Wilmington, Del., 5, Plainfield, N. J., 6, Elizabeth 7.

THE CAPTAIN'S MATE (Dittmar Brothers, mgrs.): Hazleton, Pa., March 3, Shamokin 4, Mt. Carmel 5, Ashland 6, Reading 7.

THE RECKONING (S. P. Cooney, mgr.): Brooklyn, E. D., N. Y., March 2-7.

TOWN TOPICS: Waterbury, Conn., March 3, South Norwalk 4, New London 5, Hartford 6, New Britain 7.

THE IDEALS (John A. Himmelein, mgr.): Corning, N. Y., March 2-7, Williamsport, Pa., 9-14.

THE TORNADO (Northern; Jay J. Simms, mgr.): Hoboken, N. J., March 2-4, Newark 5-7, New York city 9-14, Yonkers, N. Y., 16, Sing Sing 17, Peekskill 18, Albany 19-21.

THE TORNADO (Southern; J. H. Huntley, mgr.): Columbus, O., March 2-4, Dayton 5-7, Washington C. H., 9, Lancaster 10, Parkersburg, W. Va., 11, McConnells, O., 12, Cambridge 13, Canal Dover 14, Wheeling, W. Va., 16-18, Beaver Falls, Pa., 19, Rochester 20, Butler 21.

TRILBY (Australian; William A. Brady, mgr.): San Jose, Cal., March 2, San Rosa 3, Oakland 4.

TUXEDO (Raymon Moore): Brooklyn, N. Y., March 2-7.

THE DEFAULTER (E. C. Ellis, mgr.): Connersville, Ind., March 2, Greenville, O., 3, New Castle, Ind., 4, Winchester 5, Hartford 6, Portland 7, Muncie 9, Dunkirk 10, Marion 11, Kokomo 12, Alexandria 13, Ellwood 14, Indianapolis 16-18.

TONY FARRELL: Herkimer, N. Y., March 3, Utica 4, Oneida 5, Oswego 6, Auburn 7, Canandaigua 9, Newark 10, Brockport 11, Medina 12, Niagara Falls 13, Warsaw 14.

THE KODAK (Fred Noss, mgr.): Hagerstown, Md., March 2, 3, Waynesboro, Pa., 4, Hanover 5, Lewiston 7.

THE GREAT DIAMOND ROBBERY (Palmer and Knowles, mgrs.): Trenton, N. J., March 3, 4, Scranton, Pa., 5, 6, Wilkesbarre 7, Reading 9, 10, Allentown 11, Binghamton, N. Y., 12, Lancaster, Pa., 13, Wilmington, Del., 14.

THE SPORTING DUCHESS: Philadelphia, Pa., March 2-28.

TRILBY (No. 1; A. M. Palmer, mgr.): Chicago, Ill., Feb. 17-March 7.

TRILBY (Western; W. A. Brady, mgr.): Minneapolis, Minn., March 2-4.

TRIP TO CHINATOWN (Hoyt and McKee, mgrs.): Easton, Pa., March 4.

TANQUAY COMEDY: Bordentown, N. J., March 2-4, Salem 5-7.

TOO MUCH JOHNSON (Charles Frohman, mgr.): Detroit, Mich., March 2-4.

THE FATAL CARD (No. 1): Pittsburg, Pa., March 2-7, Cleveland, O., 9-14.

THE OLD HOMESTEAD (E. A. McFarland, mgr.): Ithaca, N. Y., March 3, Geneva 4, Penn Yan 5, Rochester 6, 7, Batavia 9, Niagara Falls 10, Albion 11, Lyons 12, Oswego 13, Watertown 14, Little Falls 16, Schenectady 17, Cohoes 18, Glens Falls 19, Troy 20, Bennington, Vt., 21.

TRIP TO THE CIRCUS (Colonel Hamilton, mgr.): Wilmington, Del., March 2-4, Trenton, N. J., 5, Elizabeth 6, 7, Hoboken 9-14, Scranton, Pa., 16-18, Binghamton, N. Y., 19-21.

THOMAS Q. SEABROOKE: Pittsburg, Pa., March 2-9.

TWO ESCUTCHEONS: New York city Feb. 24—indefinite.

THOMAS E. SHEA: Lancaster, Pa., March 2-7, Harrisburg 9-14, Allentown 16-21.

ULLIE AKERSTROM (Gus Bernard, mgr.): Pawtucket, R. I., March 2-7, Meriden, Conn., 9-21, Worcester, Mass., 23-28.

UNCLE TOM'S CABIN (Stetson): Fort Wayne, Ind., March 4.

UNCLE TOM'S CABIN (Stowe's): Fergus, Can., 8, Walkerton 4, Mt. Forest 5, Listowel 6, Preston 7, Brompton 9, Whitby 10, Oshawa 11, Bowmanville 12, Pt. Hope 13, Trenton 14.

WHITE RAT: West Superior, Wis., March 3, Eau Claire 5, Oshkosh 6, Philadelphia, Pa., 9-15.

WIDOW BEDOTT: Savannah, Ga., March 2, 3.

WAITE COMEDY (Western, D. H. Woods, mgr.): Scranton, Pa., March 2-14, Paterson, N. J., 16-21, New Brunswick 23-28.

WAITE COMEDY (Eastern; N. C. Bradley, mgr.): Newburg, N. Y., Feb. 24-March 7, New London, Conn., 9-14, Waterbury 16-21, Norwich 23-28.

WHITE SLAVE: Boston, Mass., March 2-7.

W. H. HARTIGAN: Cambridge, O., March 2-7.

WOODWARD THEATRE: Beatrice, Neb., March 2-7.

WILLIAM BARRY: Albany, N. Y., March 3-4, Glens Falls 5, Troy 6, 7.

WAR OF WEALTH (Charles A. Parker, bus. mgr.): New York city March 2-7, Jersey City, N. J., 9-14.

WARD AND VOKES: Leominster, Mass., March 3, Holyoke 4, Springfield 5, Northampton 6, 7, Meriden, Conn., 9, New Britain 10.

W. H. CRANE (Joseph Brooks, mgr.): Harlem, N. Y., March 2-7, Philadelphia, Pa., 9-21.

WALKER WHITESIDE (Heuck and Snyder, mgrs.): Meadville, Pa., March 3, Warren 4, Titusville 5, Franklin 6, Beaver Falls 7.

WM. C. ANDREWS (My Wife's Friend; Ralph Howard, mgr.): Canal Dover, O., March 4, Galion 5, Upper Sandusky 6, Ft. Wayne, Ind., 9, Goshen 10, Niles, Mich., 11.

WRIGHT HUNTINGTON STOCK (Branch O'Brien, mgr.): Pittsfield, Mass., March 2-7, Torrington, Conn., 9-11, Bridgeport 12-14, Mauch Chunk, Pa., 16-21, Scranton 23-28.

WILD GOOSE CHASE: Huntsville, Ala., March 2, Decatur 3.

OPERA AND EXTRAVAGANZA.

AN ARTIST'S MODEL: Boston, Mass., March 2-19.

BLACK CROOK (Johnny Williams', mgr.): Atlanta, Ga., March 2, 3, Montgomery, Ala., 4, Pensacola, Fla., 5, Mobile, Ala., 6, 7, New Orleans, La., 8-14.

BOSTONIANS (Barnabee and MacDonald, props.; Frank Perley, mgr.): New York city Feb. 10—March 7.

BLIND BOONE CONCERT: Terre Haute, Ind., March 3.

BRIDE OF SEVILLE: Lawrence, Mass., March 2-7.

CASTLE SQUARE OPERA: Boston, Mass.—indefinite.

CANADIAN JUBILEE SINGERS: Providence, R. I., March 3, East Greenwich 4, Westerly 5, Mystic, Conn., 6, New London 7, 8.

DEVIL'S AUCTION (Charles H. Yale, mgr.): Harlem, N. Y., March 2-7.

DAMROSCH OPERA: New York city March 2-21.

DR. WOLF HOPPER OPERA (Ben D. Stevens, mgr.): Washington, D. C., March 2-7, Newark, N. J., 9-14, Harlem, N. Y., 16-21, Brooklyn 23-28.

EDWARD'S COMIC OPERA: Boston, Mass., March 2-7.

FRANCIS WILSON OPERA (A. H. Canby, mgr.): Chicago, Ill., Feb. 10—indefinite.

KIMBALL OPERA COMIQUE (Mrs. Jennie Kimball, mgr.): Spokane, Wash., March 3.

FRANK DANIELS (La Shelle and Clark, mgrs.): Hartford, Conn., March 4, 5.

FANTASMA (Hanlon's): Cincinnati, O., March 4, 5.

GILBERT COMIC OPERA (Burt Klenk, mgr.): St. Marys, O., March 5, Winchester, Ky., 9.

GONZALEZ COMIC OPERA (Frank V. French, mgr.): Newark, O., March 2-4, Coshocton 5, 6, Canal Dover 7.

GRAND OPERA: Washington, D. C., March 5-7.

JULES GRAU OPERA: Jacksonville, Fla., March 2-7.

LITTLE CHRISTOPHER: New York city March 2-14, Baltimore, Md., 15-21, Pittsburg, Pa., 22-28.

LADY SLAVEY: New York city Feb. 3—indefinite.

LILLIAN RUSSELL: New York city Feb. 25—indefinite.

MARIE TAVARY OPERA: Portland, Ore., March 2-7.

SOUSA'S BAND (D. Blakely, mgr.): Sacramento, Cal., March 3, Reno, Nev., 4, Ogden, Utah, 5, Salt Lake City 6, Provo 7, Leadville, Col., 8, Denver 9, 10, Pueblo 11, Wichita, Kan., 12, St. Joseph, Mo., 13, Omaha, Neb. 14, Chicago, Ill., 15, Richmond, Ind., 16, Dayton, O., 17, Columbus 18, Pittsburg, Pa., 19, Philadelphia 20-21.

SUPERBA (HANLON'S): Detroit, Mich., March 1-7.

SHERWOOD'S OPERA (H. C. Plimpton, mgr.): Columbus, Ind., March 3, Urbana, O., 4, Washington C. H., 6, Wilmington 7, Dayton 9, Troy 11, Columbus 12.

TOMPKINS' BLACK CROOK (U. D. Newell, bus. mgr.): Utica, N. Y., March 3, Syracuse 4, Rochester 5-7, Buffalo 9-14, Fredonia 16, Erie, Pa., 17, 18, Canton, O., 19.

THE PASSING SHOW (Canary and Lederer, props.; Frank W. Martineau, mgr.): Brooklyn, E. D., N. Y., March 2-7, Philadelphia, Pa., 9-14.

THE SHOP GIRL: Philadelphia, Pa., March 2-14.

THRILBY (John P. Slocum): Philadelphia, Pa., March 2-7.

TWENTIETH CENTURY GIRL (Fred Hallen, mgr.): Cincinnati, O., March 1-6, Milwaukee, Wis., 8-14, St. Paul, Minn., 15-21.

TWELVE TEMPTATIONS: Chattanooga, Tenn., March 4, Philadelphia, Pa., 16-21.

WANG: Wheeling, W. Va., March 3, Huntington 4, Charleston 5, Ironton, O., 6, Portsmouth 7.

WHITNEY OPERA CO.: Brooklyn, N. Y., March 2-7.

MINSTRELS.

AL. G. FIELD'S WHITE MINSTRELS: New Castle, Pa., March 3, Youngstown, O., 4, Meadville, Pa., 5, Erie 6, Bradford 7.

DARKEST AMERICA (Will A. Junker, mgr.): Danville, Ill., March 3, Lafayette, Ind., 4, Noblesville 5, Elwood 6, Alexandria 7, Montpelier 9, New Castle 10, Richmond 11.

GORTON: Mannington, W. Va., March 3, Sistersville 4, Wheeling 5.

HI HENRY'S MINSTRELS: Winchester, Ky., March 3, Frankfort 4, Midway 5, Carlisle 6, Maysville 7, Hamilton, O., 9, Circleville 11.

PRIMROSE AND WEST (Joseph Garland, mgr.): Brooklyn, N. Y., March 2-7.

VAUDEVILLE.

AMERICAN GAIETY GIRLS: Middletown, Conn., March 4.

CITY SPORTS: Troy, N. Y., March 2-8.

CITY CLUB: Philadelphia, Pa., March 9-14.

FLYNN AND SHERIDAN'S BIG SENSATION: New York city, March 2-7.

FRENCH GAIETY GIRLS: Wilmington, Del., March 2-4.

FRENCH FOLLY: Philadelphia, Pa., March 2-7.

GUS HILL'S NOVELTIES: Baltimore, Md., March 2-7.

HENRY BURLESQUE: Paterson, N. J., March 2-7.

HOWARD ATHENÆUM: Philadelphia, Pa., March 2-7.

HARRY WILLIAMS' OWN: Boston, Mass., March 2-7.

HOWORTH'S HIBERNICA (A. L. Blodgett, mgr.): Hartford, Mich., March 3, Paw Paw 4, Holland 5, Grand Haven 6, Allegan 7, Elkhart, Ind., 9, Buchanan, Mich., 10, Three Rivers 11, Hillsdale 12, Hudson 13, Blissfield 14.

HYDE'S COMEDIANS: Pittsburg, Pa., March 2-7.

IRWIN BROTHERS' SPECIALTY: Pittsburg, Pa., March 1-7, Cleveland, O., 8-14.

JOHN W. ISHAM'S OCTOROONS: Chicago, Ill., Feb. 24-March 7.

LONDON GAIETY GIRLS: Fall River, Mass., March 2-4, Lynn 5-7.

LADIES' CLUB: Providence, R. I., March 2-7, Brooklyn, N. Y., 9-14.

MORRIS' TWENTIETH CENTURY GIRLS: Newark, N. J., March 2-7.

MCKINLEY BROTHERS: Freeport, O., March 2-4.

NEW YORK STARS (Gus Hill, mgr.): St. Louis, Mo., March 2-9.

NIGHT OWLS' BURLESQUE: Cincinnati, O., March 2-7.

REILLY AND WOODS: Brooklyn, N. Y., March 2-7.

RENTZ AND SANTLY BURLESQUE: Detroit, Mich., March 2-7.

RUSSELL BROTHERS: Harlem, N. Y., March 2-7.

ROSE SYDELL'S LONDON BELLES: Worcester, Mass., March 2-7, Boston 9-14.

ROSE HILL: Washington, D. C., March 2-7.

TONY PASTOR: New York city—indefinite.

TRANS-OCEANICS: Cleveland, O., March 2-7.

WEBER AND FIELD'S OWN: Chicago, Ill., March 1-14.

WHITE CROOK (Eastern): Buffalo, N. Y., March 2-7.

WHITE CROOK (No. 3): Fall River, Mass., March 2-4.

WHITE CROOK (Western): Du Bois, Pa., March 3, Reynoldsville 4, Irwin 6, Jeannette 7.

WEBER'S OLYMPIA: Boston, Mass., March 2-7.

WASHBURN SISTERS: Philadelphia, Pa., March 2-7.

WATSON SISTERS: Albany, N. Y., March 2-9.

MISCELLANEOUS.

ALF AND BOBB TAYLOR: Lexington, Mo., March 3, Clinton 4, Nevada 5, 6, Joplin 7, Vinita, I. T., 9, Muscogee, 10, So. McAlester 11, Bonham, Tex., 12, Sherman 13, Terrell 14, Corsicana 16, Waxahachie 17, Hillsboro 18, Dallas 19, Fort Wayne 20.

AFRICAN WONDER: Sumter, S. C., March 2-7.

BARTHOLOMEW'S EQUINES: Altoona, Pa., March 2-7.

BRISTOL'S (D. M.) EQUINES: El Paso, Tex., March 5-7.

COOPER'S CIRCUS: New Orleans, La., Feb. 24—indefinite.

ELI PERKINS: Celina, O., March 3, Watting, Ind., 4, Lenton 6, Trenton, Mo., 9, Nelson 11, Boone, Ia., 13, Ames 14.

HILLYER AND BERGL'S MYSTOLOGUES: Victoria, Tex., March 2-3, Cuero 4-5, Yoakum 6, 7, Halletsville 9, 10, Galveston 12-14, Houston 16-18.

KELLAR (Dudley McAdow, mgr.): St. Louis, Mo., March 2-7.

LEE (Hypnotists): Amsterdam, N. Y., March 9-14.

LA PEARL: Danville, Ill., Feb. 10—indefinite.

MR. AND MRS. BALDWIN: Altoona, Pa., March 2-7.

THE FLINTS (L. J. Meacham, mgr.): Springfield, Ill., March 2-6, Burlington, Ia., 9-11, Dubuque 12-17, Madison, Wis., 19-21.

THE SAGES (Hypnotists; Thomas F. Adkin, mgr.): Carlisle, Pa., March 2-7, Norristown 10-14, Washington 16-21.

W. S. Bates, bus. mgr., Rice's Comedians.

COSTUMES.

E. HEERMAN

(FROM LONDON)

COSTUMER

1566 Broadway,

Extracts from Letters and Testimonials:

ROYAL HAYMARKET THEATRE, LONDON.

Mr. E. Heerman is a very clever costumer and a man you can rely upon. **Herbert Beerbohm Tree.**

MR. HEERMAN.—The dresses are beautiful. You beat women in their own sphere. **Mrs. Patrick Campbell.**

DEAR HEERMAN.—Should you happen to know of a man with somewhat similar experience to your own, I should be glad if you would let me know, as I would find such a one a position in my business. Thanking you in anticipation, believe me yours faithfully, **L. & H. Nathan.**

Costumiers and Court Dress Makers by Special Appointment to the Queen.

Mr. E. Heerman has supplied us with drawings of fancy and other costumes which we consider display considerable artistic talent. THE WILLIAMSON CO., **Th. Barrelle,** Secretary.

I cheerfully recommend Mr. E. Heerman to managers requiring artistic costumes. . . . His extensive experience should make him exceedingly serviceable to American managers. **Wemyss Henderson,** New York Office American Extravaganza Co.

Mail Orders Specially Attended To.

Advice Given on all Matters of Dress.

HAWTHORNE

COSTUMES.

Special designs made for Classic and Historical Plays, Operas, etc., etc.

STUDIO, 256 FIFTH AVENUE.

ELEVATOR.

VAN HORN & SON

COSTUMERS.

1321 SO. NINTH STREET, PHILADELPHIA

Facilities for turning out large orders at SHORT NOTICE.

M. HERRMANN,

Costumer,

20 WEST TWENTY-SEVENTH STREET.

Near Broadway.

Mrs. L. Lindemann

Formerly of West 23d Street.

Fine assortment of Ladies' Fine Street, Stage and Evening Costumes of all descriptions at very low prices. 129 E. 62d Street, between Lexington and Park Avenues.

P. S. Special reduction to professionals.

The Eaves Costume Company

63 EAST 16TH STREET, NEW YORK.

Are prepared to furnish Costumes in any number desired, on hire, rental to apply to purchase. Largest stock, lowest estimates, and superior work. Over 5,000 Costumes constantly on hand. Goods sent to all parts of the U. S. or Canada.

MRS. L. SCHEUER

A full line of elegant Evening and Street Dresses, Tea Gowns, Opera Cloaks, etc., for sale very cheap. Over 200 Gents' Full Dress Suits always on hand at

923-926 South St., Phila., Pa.

D. GODINO.

Artistic theatrical shoemaker. Boots, Shoes, Dancing Slippers, etc. All goods guaranteed perfect. 1036 W. 28th St., New York, one door from 6th Ave.

SEAL GARMENTS repaired, altered into fashionable Capes, Eton Jackets, etc. MRS. BARKER, 116 West 28th St., near Broadway (late with Gunther's Sons, Fifth Ave.)

THE

AMERICAN THEATRE

Driggs, near Broadway, Brooklyn.

BOHMER AND RUNNER, Lessees and Managers.

A beautiful and modern playhouse. Now booking for this and next season the very best and strongest attractions. Prices 15c to $1.00. For open time address GEO. PECK, Business Manager.

THE PLAYS OF GEO. W. AND HELENE RIPLEY WALTHEW

ALICE KAUSER,

Agent.

CAMPIGLIA'S HOTEL,

210 South 9th St., Philadelphia, Pa.

Near all

DOINGS IN LONDON.

"Gawain's" Chatty Letter of Persons and Plays in that Metropolis.

[*Special Correspondence of The Mirror.*]

LONDON, Feb. 14, 1896.

It is perhaps in accordance with what Novelist Hardy would call "Life's Little Ironies" that to-day, which is (with us) sacred to St. Valentine, theatrical folk and playgoers are still talking or writing (or both) concerning the cause célèbre of this week. This is the biggest theatrical breach of promise case since the famous action wherein the minor Savoy actress, who was born Finney, but who was histrionically renamed "Fortescue," sued the late Lord Garmoyle for £10 000 for having breached his promise to marry her. As you doubtless already know, in these cabling days, in the latest breach of promise case, "Birdie" Sutherland, the Gaiety's tallest showlady (and a very estimable lady nevertheless), demanded from the Hon. Dudley Marjoribanks (son of Lord Tweedmouth) as solatrum for his marriage promise breach a similar sum to that claimed by Miss Fortescue from the young lord aforesaid. When, however, the case came on for hearing in the law courts a few days ago "Birdie's" recreant gallant "wilted" and (per his solicitors) offered to settle the matter by paying down £5,000 ($25,000) to "Birdie," the bride-elect, and by declaring that he had nothing whatever to say against her character. The offer was accepted in the spirit in which it was meant, and Birdie, the divinely tall (and almost as divinely fair) walked off to her Gaiety duties while her "wilting" wooer went home to the Maison Tweedmouth, where his per-, apa was giving a dinner to certain of his fellow Liberal lords. Whether the Hon. Dudley was smacked and sent to bed is not openly stated; but there be some who think that he was, and if he were, serve him right say I, for a blithering idiot as his fellow modern "Johnnies" might say.

LILY HAROLD.

Some disappointment has been expressed by certain sensation-mongers at this sudden termination of what promised to be a "spicy" case. Several of the S. M.'s go so far as to describe the case as another example of Hamlet, with the Prince of Denmark left out. It will be remembered by average Shakespeareans that the said Hamlet was in some danger of being in like case with the Hon. Dudley Marjoribanks (which the cul-chawed always pronounce as "Marchbanks"), owing to a certain implied, if not expressed, breached promise of marriage to the fair Ophelia, who, however, made other arrangements—poor girl!

Of course the above case has added to the Gaiety receipts, which were already large, although The Shop Girl has been playing for nearly two years. In this piece "Birdie" plays one of the foundlings, and speaks a line or so, and many of the curious have this week been anxious to see her. Birdie's sister, Lily Harold, one of the most beautiful of stage beauties, and formerly also a minor Gaiety girl, is now playing an important part in the Drury Lane pantomime. Lily is very like Birdie, only considerably shorter and a better figure. Miss Sutherland and Miss Harold were born Watkins.

The Haymarket's original Tuffy, Edmund Maurice (who recently married Annie Hughes, the heroine of The Professor's Love Story at the Garrick), has had to be away this week and Tuffy had to be played by Percy Brough, one of the sons of Laird Lionel Brough, also of the Haymarket. The chief provincial Trilby is Lizzie Ruggles, of whom a portrait is appended with boots on.

LIZZIE RUGGLES.

Very heavy preparations are afoot for the production of the Post Davidson's adaptation of "Pour la Couronne" at the Lyceum. This will be a very grand affair. It is at present called For the Crown, as is the American version, which was, I believe, produced on Tuesday. The Lyceum piece is due on Feb. 27, which was also the date chosen for Weedon Grossmith's production of the forthcoming new comedy The Romance of a Shopwalker at the Vaudeville. Late to-night, however, Grossmith has given way and chosen the 28th, wherefore all critics who object to date-clashing are devoutly thankful.

You have doubtless heard ere now that one of the reported deaths that were announced just as I was last mailing proved untrue, viz., as regards Alma Stanley. This late news was especially welcome, for Alma (unlike many a petted actress) has brains as well as beauty for her work, and in parts of a majestic type, either in the wildest comedy or the soberest drama, she has been of great value. It is not often that one reads one's obituary notice. It has, however, happened to sundry theatrical folk of late years, among them being the late Fred Leslie and the still living Forbes Dawson, actor, and the ditto John Crook, composer.

Trilby is still fetching 'em in at the Haymarket and a couple of touring companies are doing well with the play under Charles J. Abud. One of these came as near the metropolis as Ealing and Richmond a few days ago and caused something of a flutter among the inhabitants.

After For the Crown, Forbes Robertson and Frederick Harrison will in all probability produce a dramatization of a popular novel, and anon they will give Othello, with Forbes Robertson as Othello and Iago—on alternate nights of course. F. R. appears to have abandoned the notion of playing Maeterlinck's Pelleas and Melisande, a version of which he copyrighted lately. I am not sorry to hear this, for if ever there was a tombstoney, skull and cross, boney drama it is this strange work by the "Belgian Shakespeare."

Speaking of Shakespeare, we are evidently in for a boom of that author—meaning of course the English S. Beerbohm Tree is deep in study of a Shakespearean part or two, to try about the time that our Sir Henry returns and puts on either Coriolanus or Julius Cæsar at the Lyceum. Your Mr. Daly has, I learn to-night, finally decided to give us Londoners a sample of his condensed Henry IV.; and there is the aforesaid Othello to be played either at the Lyceum or elsewhere. George Alexander, who is still playing The Prisoner of Zenda, has long had a specially prepared edition of Hamlet up his sleeve. Moreover there is talk of a special performance of Cymbeline, with Ettie Williams (a recent Portia) as Imogen.

And now, forsooth, there is threatened a new play entitled Hamlet Improved. This is mysteriously described as having "no connection with sanitation." But why, Thalia alone knows!

The Avenue Theatre, which has had a long spell of bad luck, does not seem likely to achieve a reversal thereof with its latest production a night or two back. This is The New Barmaid, a mixture of The Shop Girl and The Lady Slavey kind, but far inferior to either. The book is by Fred Bowyer (erst a bard of the music halls, where he did excellent work) and W. Sprange, an old friend of Bard Bowyer's, and the music is by John Crook. Crook's share is the more meritorious, but he has gone in too much for operatic numbers—a sort of thing which should be used sparingly in this hurry-scurry kind of play. There is a good central idea running through the piece, but it lacks proper construction, likewise taste. The whole tone of the writing is vulgar, and a lady journalist, played by the specially engaged Lottie Collins (who still dances dashingly) is particularly vulgar, thanks to the author's eccentric notions of character drawing. The chief male scorers are John L. Shine J. J. Dallas, E. Dagnall, and Harrison Prockbank. But the piece was played better (that is more rollickingly and rapidly) and was therefore far more successful when it was originally tried at the Camberwell Metropole last August. In sooth The New Barmaid is better fitted for the outlying than for the West End theatres. And it is so full of references to drink that when it comes to your side—if it should—I shall expect to hear of your Miss Willard denouncing it severely. Clement Scott made a long, furious and learned onslaught on the piece in yesterday's *Daily Telegraph*. But it was rather like breaking a butterfly upon a wheel.

BILLIE BARLOW.

Billie Barlow, who is remembered for her work in New York in the vaudevilles, has been as successful as usual on this side since her return. She made a great hit as Dick Whittington in the pantomime of that name recently.

The old established Cambridge Music Hall, which was burnt down a week or two back, is, I hear, to be rebuilt by the big syndicate which already rules the Tivoli, Oxford, London Pavilion and South London in this metropolis, and the Theatres of Varieties in Bath and Bristol. H. Newson-Smith, the founder of this syndicate, was bred an accountant and still runs a large firm in that line in Walbrook E. C. He paid a flying visit to America a year or two ago, but talks of going to stay longer soon. When he does, many of your leading variety (or "vaudeville") artists should be able to do some business with him. But let me tell them in advance that he is about as shrewd as they make 'em nowadays. H. N-S. has recently been created a Deputy Lieutenant of the city of London.

Cissy Loftus has just been exclusively engaged for the Alhambra, to open at Easter. Since Cissy started as a mimicry-merchant two or three years ago there have arisen mimics wholesale, retail, and for exportation. One of the best of the younger sort—one who seems destined for exportation to your shores in due course—is Marie Dainton, daughter of the dashing burlesque actress, Jennie Dawson, who toured in America with the Gaiety company in Monte Cristo, Jr. and Miss Esmeralda.

English actors at present engaged in America may be interested to know (through their MIRROR) that that drollest of comedians and tenderest-hearted of men, W. S. Penley, otherwise known as Charley's Aunt, has arranged to give the Globe Theatre with other things for a matinee in aid of Stewart Dawson, an esteemed actor, who has been suffering since last May from failure of the heart, severe nervous prostration, and other complications, and who has a wife and four children in a helpless condition. Methought that some English actors in America might like to contribute to this fund. In that case let them send either to Francis Gosnay and W. Lestocq, at the theatre, or to Miss Kate Phillips, 14 Iddesleigh Mansions, London, S. W.

To-night, just too late for incorporation with this letter, we are to have at Terry's the first public London performance of Jedbury Junior, a slightly revised edition of your Christopher Jr. John Drew's part is to be played by Fred Kerr, a generally excellent comedian, who has been making such a success in The Strange Adventures of Miss Brown. We are all hoping that Madeline Lucette Riley's play will catch on, although Kerr, in defiance of long-standing theatrical superstition, is producing it on a Friday. If it should fail, there be many "pros." who will attribute the failure to Kerr's choice of a day—the blitherers!

GAWAIN.

VERGA'S SHE WOLF A FAILURE.

ROME, Feb. 10.

The greatest novelty of the day is Verga's Lupa (She Wolf) which has been announced so long. It has not been produced before because Verga had hoped to the last that Duse would have been its interpreter. But he was at last obliged to forego this dream, and Lupa has been performed without Italy's great actress being in the title role.

The theatre was crowded on the first night, for the production of Verga's plays are always looked upon as events of the highest artistic importance. Verga was not in the theatre. He is much too nervous to be tortured by the anxieties of a first performance.

THE STORY OF LUPA.

The scene of Lupa is laid in Sicily, like his Cavalleria Rusticana, and, like the Cavaleria Rusticana, is taken from Verga's tales of Sicilian life. The play begins in a barn towards dusk after the return of the haymakers, who in Sicilian fashion finish their day's work dancing, singing and laughing. Here we already begin to have an insight into the The Wolf's character. Lupa is a fascinating woman, although the mother of a married daughter, and she is in love with that daughter's husband (Nanni). What a subject for a play! Mother and daughter are rivals.

In the second act, when Nanni and Mara seem happy and fortune favors their labors, the Lupa comes to disturb their happiness and ruin them. The Lupa tempts Nanni as only an unscrupulous, passionate woman can tempt a man. But he shudders at her contact and rushes out of the house to avoid her. Then comes a terrible scene between mother and daughter, who, forgetting their relationship, curse each other violently. At the end Mara snatches up her child and rushes off anywhere, so that she may never again see her hated rival—her mother.

When Nanni finds himself alone with the Lupa, he is maddened with despair and raises his hand against her but dares not strike. The Lupa exults. She thinks she has triumphed, and again uses all her arts to make him respond to her love. But this time Nanni revolts, and snatching up an axe, kills her. And this finishes the play.

I do not know what Duse can make of the Lupa, but it has proved a failure here. Some of the scenes are beautiful, but the plot is too brutal. The public could not stand it. Even in book form it is repulsive. On the stage it is an impossible play if the plot be well understood.

A FRENCH PLAY ADAPTED.

Georges de Portoriche's In Love at the Mawzoni, in Milan, had a better fate. It is not a masterpiece, but it interests and amuses, and is written with humor.

AN ITALIAN MELODRAMA.

The Barred Window, by Signor Rosadi, is a melodrama. A young fellow meets a young girl in the street and escorts her home. The father of the girl is a thief and murderer. The girl is purposely "lost" in the street in order to be escorted home by kind young men, who are shown into a room with a barred window, and where they are eventually robbed and murdered. This time, however, Rudolph escapes, and we do not see him again for ten years; and then we are also introduced again to the young girl he had once so innocently protected, and who is now a young and beautiful woman, who has been adopted by a wealthy, but childless family. Rudolph and Clara love each other, of course; but when he learns who her parents are he hesitates to marry her. In the end, however, Clara's father and mother kill themselves to make their daughter happy, and the marriage takes place.

A REAL SUCCESS.

The only real success I have to note is Bracco's four-act play of Triumph, which was a triumph from beginning to end. You shall hear of this again, after it has been given in Rome.

A WOMAN PLAYWRIGHT.

Ladies are also beginning to write for the stage in Italy. Quite a young girl, Maria Antoinetta Aweli has written an historical play, The Princess of Laurbelle, and has dedicated it to the Queen of Italy. The young authoress accompanies her play with historical notes, and the Princess de Laurballe is shown to us truthfully as well as historically, without depriving the play of passion and interest. It has not yet been given on any stage, but, no doubt, it soon will.

Salvini has been playing Othello to Novelli's Iago, for the benefit of the Dramatic Artists' Society, of which Salvini is president. Salvini's Othello is known all over the world, but it is ever new to us. He is as grand as ever in it. He is not an actor playing a part; he is a man, suffering all the tortures of doubt and jealousy. Even when he does not speak, his face is so expressive that it brings forth applause without a word. Never has art attained such a height. What passion, and what shading of passion! And what harmony and shading in the voice!

NOVELLI'S IAGO.

Novelli's Iago is quite in another school. He plays it in quite a different method from other actors. He gives a perfectly original interpretation to the character, and was wonderfully successful. In the third act especially he brought down the house, to use an old saying. Novelli is a wonderful man. On his benefit night, he appeared in tragedy, drama, comedy and farce, and was superb in each. He is also incomparable in monologues. But we have numbers of great actors in Italy—Novelli, Leibug, Pasta, Zacconi, Emanuel, Dominici, Monti, etc., all of whom are clever in tragedy and comedy alike.

TRILBY TO BE DONE.

I hear that Trilby has been translated into Italian, but it has not yet been given. Tina di Lorenzo had better do it.

A NEW THEATRE.

A new theatre, called the "Princess Elena," has been opened in Venezia, where the Duke and Duchess of Aosta are staying. The Duke and Duchess were present at the opening, also all the officers in garrison at the place. The theatre was built by public subscription, and is provided with all the conveniences of any other model theatre in Europe.

MINNIE HAUK AND THE QUEEN.

Minnie Hauk, Countess of Waltegg, has left for Cairo. Before leaving, she was invited to pass an evening with the Queen. She was delighted with Her Majesty whom she found charming and fascinating. "She looked no more than thirty," said the Countess to me, afterwards, and she wore a lovely yellow damask dress, with her beautiful pearls around her throat. She was graciousness itself. I had a long conversation with her, and sang nearly an hour and a half to her. I sang from Wagner, Brahms, Schuman, Bendel, Chopin, Meyer-Helmud, Gaubert, Grieger, Bizet, Thomas, and some English and Scotch songs. The Queen had a treat rarely given her, for such singers as Minnie Hauk rarely pass through Rome. The Queen was also very much interested in the Countess' account of her late tour of the world with her husband, the celebrated geographist and archæologist, Count Waltegg. The Countess wore a beautiful white and yellow brocaded satin, with pearls and diamonds for ornaments, and all her decorations. The evening was quite *en petit comité*, and the Countess says that it will ever be one of the most charming souvenirs of her life. Minnie Hauk looks almost as young as when she first stepped on the Covent Garden stage in Gretchen—and an ideal Gretchen she was. Her favorite role, however, is Carmen, and in this she has not her peer. She is also a dark, Spanish-like beauty, with bright, laughing eyes and rosy lips, which are always opened in kindness, when speaking of her fellow artists.

WHERE SARAH GETS HER INSPIRATION.

A friend of mine writes from Paris that Sarah Bernhardt's cries when her eyes are torn out in Izeyl, are copied exactly from her parrot's cries when it is being tormented by the monkey, whose greatest delight is to pull out the poor bird's feathers.

THE HUSBANDS OF SINGERS.

The husbands of prime-donne are no longer allowed to be behind the scenes at the Buda-Pesth Opera House. Why? Because they used to so often quarrel and, on one occasion, these quarrels delayed the beginning of the performance for fully half an hour.

THE MONOLOGUE OF WILLIAM TELL.

The great monologue in Schiller's William Tell was written in a day at the actor Haydé's suggestion. It did not originally form a part of the great drama. It was written only a few days before the first performance of the play and made its fortune.

S. P. Q. R.

THEATRICALS IN AUSTRALIA.

SYDNEY, N. S. W., Jan. 20.

Christmas always sees all our playhouses occupied, and Christmas '95-96 has been no exception, a varied programme having been offered to our playgoers. The fact of our leading entertainers, Messrs. Williamson and Musgrove, not having mounted a pantomime in Sydney has proved a veritable god-send to Messrs. Woods and Marshall, the new lessees of George Rignold's old theatre, Her Majesty's, where business with Robinson Crusoe (by Bert Rowle) has been stupendous. An unadvertised novelty was given at this theatre on boxing night, one of the "gods" attempting suicide by a dive from the gallery into the stalls, a matter of fifty or sixty feet, and, strange to say, escaping with little or no external injury, though three of the stall iron chairs were smashed to atoms. Marie Levella is the principal boy of the pantomime, and others in a lengthy cast are Amy Gourlay, Lila Wilde, Bobby Watson, Harry Leston, and William Gourlay.

Messrs. Brough and Boucicault's Comedy company, who opened their season at the Lyceum with popular revivals, have now commenced on their new repertoire. Haddon Chambers' John O'Dreams, beautifully staged and well acted by this capable company, concluded a fortnight's run on Thursday last. The terrible heat we have been having naturally had a bad effect on the attendance, many who would have liked to have witnessed such a capable play, written by an Australian, having been prevented from doing so. On Saturday night The Passport met with the due appreciation of a large and critical audience. During the season we are promised The Notorious Mrs. Ebbsmith and The Benefit of a Doubt, and also revivals of An Ideal Husband and Much Ado About Nothing. Ibsen's Pillars of Society is also to be added to the repertoire of this company.

Mr. C. B. Westmacott has made a successful debut as manager, his season at the Royal with Pat, or The Bells of Rathbeal, having been in every way successful. On Saturday night his first change of bill was made, Conquest and Shivley's drama, The Work Girl, being put up.

Pollard's Liliputian Opera company have concluded their operatic season at the Criterion and are now playing at the Victoria Theatre, Newcastle. During their Sydney season the following among other operas were produced: Olivette, Paul Jones, Erminie, Les Cloches de Cornville and Madam Angot.

Little Lillie Clitherow has been appearing with success at the Standard Theatre in Little Lord Fauntleroy.

TRILBY IN AUSTRALIA.

Williamson and Musgrove have purchased the Australian rights of Trilby and will import an English company who will come out via America, opening here about Easter.

George Musgrove, who is about to visit the States with Ma Mie Rosette, Nellie Stewart as prima donna has purchased the entire rights outside of France of Passwege, Planquette and Mellhac's new opera, recently produced at the Gaieté, Paris.

The repertoire of W. and M.'s Comic Opera company has been enlarged by the inclusion of Utopia Limited, The Chieftain, His Excellency and Captain Therese.

Courtice Pounds, the new tenor of this company, has not yet visited Sydney, but I hear good reports of him. His wife is also a member of the same company.

Tenor Joseph Tapley returns to London this month, and will probably visit America with George Musgrove's Ma Mie Rosette company. His sister, Carrie Tapley, has decided to remain in the colonies as a music instructor.

George Rignold has gone to London by the Orient Company's *Orova*, but intends his visit to be a short one. He has taken with him George Walter's biblical drama, Joseph of Canaan, and will probably launch it in London.

Cheer, Boys, Cheer, the recent Drury Lane success, as well also as Tommy Atkins, has been purchased for Australia by Mr. Rignold.

E. Harkins' The White Squadron, the Sydney production of which has been somewhat delayed, is announced to follow the pantomime at Her Majesty's. King Hedley, who in the New York production of this play appeared as the slave, will resume his old part, and also stage manage the production.

WANTED—A NAPOLEON.

Williamson and Musgrove's intended production of A Royal Divorce has fallen through for the present as they cannot put their hands on a "Napoleon." The firm are giving up the Lyceum at the expiration of their present lease, and will confine themselves to the Melbourne Princess', the best paying theatre in the colonies. For their Sydney seasons they will probably lease the Theatre Royal.

SYDNEY'S FIRST THEATRE.

On January 17, 1796, Sydney's first theatre was opened, and as it was the first playhouse in the Australian colonies, it is now the centenary of the Australian stage.

John Sheridan ("Widow O'Brien") is now in Calcutta, India, and will come over to these colonies this year with his wife, Grace Whiteford.

W. J. Holloway has bought the Australian rights of The Serpent's Coil, a drama by Mitchelson and Logden.

Haddon Chambers was born at Sydney in 1860 and visited London in 1890, when the success of his Captain Swift brought him into prominent notice.

Harry Musgrove, brother of George of Williamson and Musgrove, has been elected manager of the next Australian cricket eleven to visit England this year.

Blanche Carlye, an actress who first came to Australia from Chicago some eight or nine years back, and who has done good work with Messrs. Brough and Boucicault, Arnold and Thornton, William Elton and the Dacres companies, is leaving for London on Monday next, where she will rejoin her sister, Mrs. Charles Arnold, on the latter lady's return from South Africa.

Kenneth Mackay, the popular novelist, and George Dampier have collaborated in a drama entitled The Golden West, which is to be produced here at an early date.

Messrs. Woods and Marshal have received by the last English mail the script and printing of the following of F. A. Scudamore's recent plays, viz.: The Flight of Life, Settling Day and The Dangers of London.

Harry Rickards, the popular variety actor-manager, is back from his American and European trip, and has made engagements for several years ahead. Previous to leaving London he was entertained at Romano's, among those present being Arthur Roberts, Harry Monkhouse, Sir Augustus Harris, M'Dermott, Warner and many other leading lights. As to the American variety stage, Mr. Rickards says: "I saw very little there that would suit us. At Chicago, in addition to Mr. John Coleman, I engaged the Allisons, song and dance artists, of Tony Pastor's company, and at the same time I engaged their sister, Minnie Capel." The following list includes some of his engagements: The Cosmans, Charles Godfrey, La Belle Maie (high wire serpentine dancer); Carl Herty, William Crackler, the France Family (seven), acrobats; Tennyson and O'Gorman, Lizzie Collins (sister of Lottie Collins), Marie Loftus (from Drury Lane), and the Paul Martinetti Pantomime company.

Madame Frances Saville, the Australian singer, I am informed, has been engaged to support Jean de Reszke in Romeo et Juliette in the United States.

E. NEWTON DALY.

MELBOURNE, Jan. 20.

The pantomime Djin-Djin at the Princess Theatre has been a brilliant success, the large theatre being crowded every night. The pantomime is the most interesting and delightful that has been staged at the Princess.

The pantomime is to go to Sydney after its Melbourne season.

The pantomime Santa Claus is being played at the Theatre Royal. It is a success. Florence Wilson, the English actress, is the chief attraction.

Dan Barry has reopened the Alexandria Theatre with his dramatic company. On Saturday night the company produced the Australian drama Ransom.

The Opera House was crowded in every part, the object being to welcome the reappearance of Harry Rickards after his European tour. His new songs were all encored, and he had to make an address. Alice Leamar made her first appearance. Her welcome was almost as enthusiastic as given to Mr. Rickards.

The number of people employed by Williamson and Musgrave at the present time is about two hundred and seventy.

Cecil Ward rejoined the Brough-Boucicault company for their Sydney season.

Daisy Coppen is the principal dancer at the Theatre Royal pantomime.

Maggie Moore and company did splendid business at Ballarat in Struck Oil.

Verner, the well-known Irish comedian, will leave shortly for a South African tour.

The Williamson and Musgrave Opera company is playing the country towns.

Bland Holt will return to Sydney at Easter.

Hilda Spong has rejoined the Brough and Boucicault company in Sydney.

JAMES M. ROBSON.

NOTES FROM ABROAD.

Henri Breyne, the dramatist, and Emile Zola, the novelist, are candidates for the chair left vacant by Alexandre Dumas fils in the French Academy.

A new dramatic version of Charlotte Corday has just been produced at the National Theatre, Berlin. It is in heavy verse and is by B. Dornfeld. Some of the scenes are sensationally sanguinary. In the third act the corpses of several Girondins are brought upon the stage, and other condemned men are led to execution. Fraulein Arev played the title role.

Mrs. John Wood and her company made their rentree at the Court Theatre, London, last Thursday night in F. C. Burnand's version of Madame Mongodin, known here as Mrs. Ponderbury's Past.

A new drama will be produced shortly in the English provinces with the curious title: Baby, or the Midnight Trust.

The Paris *Journal des Débats* is authority for the statement that an opera by M. Bruneau, with a libretto by Emile Zola, will be brought out at the Paris Opera House next November.

Madame Réjane will play Madame Sans Gêne in Brussels this month.

The Paris *Petit Journal* announces the death of Madame Doris Geas, formerly a leading soprano at the Opera, at the age of eighty-three. She created the part of Alrei in Meyerbeer's opera, Robert the Devil.

Meilhac's new comedy, Grosse Fortune, has been postponed until after the Paris Carnival.

Wm. Calder's Attractions.

"THE SPAN OF LIFE,"
"IN SIGHT OF ST. PAUL'S,"
"JOHN MARTIN'S SECRET,"
"A COUNTRY DANCE."

Sole Representative in America for Sutton Vane, Arthur Shirley and Ben Landecker, and other prominent authors. Have on hand and am constantly receiving plays of every description which can be negotiated for by responsible managers only. Address

1370 Broadway, New York.

WM. CALDER.
Proprietor and Manager.

E. E. ZIMMERMAN,
REPRESENTATIVE.

PROCTOR'S

AMUSEMENT DIRECTORY.

PROCTOR'S OPERA HOUSE, Hartford, Ct., and LELAND OPERA HOUSE, Albany, N. Y., Stars and Combinations.

PROCTOR'S THEATRE, 23D STREET. ORIGINAL CONTINUOUS VAUDEVILLE. High-class novelties all the time from 11 A. M. until nearly 11 P. M.

PROCTOR'S PLEASURE PALACE, 58th Street East, bet. Lexington and 3d Avenues, NEW YORK. FIRST-CLASS VAUDEVILLE ARTISTS write for dates. Consider silence a polite negative.

Address all communications to F. F. PROCTOR, Proctor's Theatre, 23d Street, near Sixth Ave., New York.

AMERICAN TOUR

Of the Sensational Society Melodrama in Four Acts, entitled

"THE RECKONING"

From the GLOBE THEATRE, LONDON.

Directed by S. P. COOKEY, who has secured the exclusive American rights from the Author, Mr. SILVANUS DAUNCEY (Brother to Henry Arthur Jones, the renowned English playright).

"A Wholly Interesting and Powerful Drama."
"An Enthralling Story,
With Strong Situations and Bright Comedy."
A PLAY OF SURPRISES.

Special Scenery and Effects. First-Class Company.
American Representative, H. S. TAYLOR, 1244 Broadway, N. Y.

AMERICAN ACADEMY OF The Dramatic Arts

(LYCEUM SCHOOL OF ACTING),

CARNEGIE HALL, 57th Street and 7th Avenue, New York.

(Entrance on 57th Street.)

TWELFTH YEAR BEGINS IN OCTOBER.

Catalogue on application.

FRANKLIN H. SARGENT, President.

Success Crowns the Season of

KELLAR

THE GREAT AMERICAN MAGICIAN,

Assisted by

MRS. KELLAR

His ORIENTAL MAGIC, the result of years of original research in India, enables him to present NEW ILLUSIONS that are triumphs of art, and attract enormous houses,

Dazing, Delighting, Dumbfounding, and Dazzling Theatregoers,

And defying all would-be rivals and competitors

HIS MARVELOUS PRODUCTIONS have been imitated by "The Great," but have never been equalled.

St. Louis Grand Opera House, Week March 1-7.

DUDLEY McADOW, Manager,

Permanent address, 1305 Locust Street, Philadelphia, Pa.

PROCTOR'S OPERA HOUSE,

HARTFORD, CONN.

OPEN TIME FOR STARS AND COMBINATIONS OPEN TIME

March 28, 30. April 2 to 9, 20, 21, 23 to 30. May 2, 4, 6 to 11, 13 to 16, 19 to 22, 25 to 30.

PROCTOR'S LELAND OPERA HOUSE

ALBANY, N. Y.

March 7, 9, 10, 18, 23, 24, 25, 27 to 31. April 1, 2, 6, 7, 8, 13 to 24, 27 to 30. May 1 to 21.

NOW BOOKING SEASONS '95, '96, '97.

Address F. F. PROCTOR, Proctor's Theatre, Twenty-third Street, New York.

JULIA MARLOWE TABER AND ROBERT TABER

With their own company — PRODUCING STANDARD PLAYS.
FEB. 10 to 29—HOLLIS ST. THEATRE, BOSTON — THEODORE BROBLEY, Manager.

The Famous, Original

BOSTONIANS

HENRY CLAY BARNABEE and W. H. MACDONALD, Proprietors.
Address, McConnell's or American Exchange, 1402 Broadway, New York.
Direction of FRANK L. PERLEY.

PACKARD

THEATRICAL EXCHANGE, DRAMATIC, MUSICAL AND PLAY AGENCY, 47 West 28th Street, New York.
Mrs. BEAUMONT PACKARD, Manager Dramatic and Musical Dept.
HOWARD P. TAYLOR . . . . . Director Play and Manuscript Dept.
Vaudeville Department in the hands of a capable man.
Booking and Routing Department under competent management.

THE LARGEST NUMBER OF PROFESSIONALS ON OUR BOOKS of any Agency in the world.

Plays read, criticised and altered at moderate terms, and arrangements made for production. Plays and Sketches written to order.

Representing the leading American Dramatists.

FIRST-CLASS DRAMATIC, OPERATIC and VAUDEVILLE COMPANIES furnished on short notice. Club, Social and Holiday Attractions supplied. Parlor Talent always available. Private Entertainments Directed. Desk Room for Managers. Plays and Parts Typewritten.

Theatres and opera houses represented.

Telephone Call 1849 38th St. "Maine and Georgia" to let on royalty. Scenery, etc., complete.

EVERYBODY'S WIG MAKER.

EDW. E. ROEHL, 74 STATE ST., CHICAGO

IS THOROUGHLY ACQUAINTED WITH ALL THEATRICAL WORK. A COMPLETE STOCK OF LEICHNER'S IMPORTED PURE GREASE PAINTS AND FACE POWDERS, ETC. CATALOGUE.

OPEN TIME!

MARCH 29, APRIL 19. APRIL 26, MAY 3.

FOUNTAIN SQUARE THEATRE

Cincinnati, O.

Surest Money Making House in America. Write or wire.

M. C. ANDERSON, Mgr.

Third Edition—Now Ready.

The Giddy Gusher Papers

BY MARY H. FISKE

A Volume of Laughter and Tears.

Handsomely bound in cloth. By mail, 65 cents.

THE DRAMATIC MIRROR, 1439 Broadway.

Plays and Parts Typewritten in Two Hours.

STENOGRAPHY, TRANSLATIONS, MIMEOGRAPHING.

Z. and L. ROSENFIELD

49 W. 28TH STREET. TEL. 681 38TH.
66 BROADWAY. TEL. 3183 CORTLANDT.
27 PINE STREET. TEL. 2699 CORTLANDT.
25 W. 30TH STREET. 44 BROAD STREET.
1602 BROADWAY, (Abbey Building).

Thomas G. Moses.

SCENERY

NEW YORK AND CHICAGO

ADDRESS:

W. P. HAMILTON, Representative, Room, 1920-21, Standard Theatre Building, New York, N. Y.

THOMAS G. MOSES, Waverly Theatre Studio, Madison & Throop Sts., and Schiller Theatre, Chicago, Ill.

SKETCHES and WORKING MODELS furnished. Estimates made on complete productions.

Special care taken with Drop Curtains and Stock Scenery for Theatres.

O. L. STORY

Scenic Painter,

PAINTER OF BOSTON, MASS.

Drop Curtains and Scenery.

Sketches and Models for Scenic Productions and estimates on the work complete.

Studio, 21 Tufts St., Somerville, Mass.

Near Prospect Hill Station.

SCENERY

GEORGE HEINMAN, 327 Fourth Ave., New York City.

HOWARD TUTTLE Davidson Theatre, Milwaukee, Wis.

For Opera Houses, Halls & Companies

PROFESSIONAL CARDS.

ROBERT DROUET

Leading Business. Dramatic Author.

Count Neipperg—Mme. Sans Gene '95-96.

Charles T. Ellis

IN

"THE ALSATIAN"

SEASON 1895-96.

Address ARCHIE B. ELLIS, McConnell's Exchange, Abbey Theatre Bldg., N. Y.

TOUR OF

CHARLES B. HANFORD, ELIHU R. SPENCER AND NORA O'BRIEN

Merchant of Venice, Romeo and Juliet, The Hunchback, Julius Cæsar, Damon and Pythias, Othello and Virginius.

Seven Superb Scenic Productions.

Address Charles B. Hanford, 204 F St., N. W., Washington, D. C.

THE COMEDIAN

CORSE PAYTON

And his Comedy Company, carrying his own 60 foot Scenery Car with scenery for 6 big productions. A Ten Thousand Dollar investment playing week stands at Popular Prices.

ADDRESS ROUTE THIS PAPER.

R. A. BARNET

Address DRAMATIC MIRROR.

ABBE

Stephen Dunbar, FOR FAIR VIRGINIA.

En route.

ETTA REED

LEADS.

CORSE PAYTON CO.

JOHN TULLY

Business Manager for Sir Augustus Harris' Terminated American Tour with "HANSEL and GRETEL"

Address Drury Lane Theatre, London, England.

MR. and MRS.

Wright Huntington

AT LIBERTY.

SINGLE OR JOINT ENGAGEMENT.

Address 51 West 28th Street, Box 10.

BEN LODGE

AT LIBERTY

Address 415 West Forty-sixth Street, care Bleezarde.

ANNUAL STARRING TOUR OF

KITTIE RHOADES

REPERTOIRE—Galatea, New Magdaline, Camille, Nobody's Child, East Lynne, Kettle of Fish, Hidden Hand, Tom Sawyer and The Wife's Secret.

Permanent address, Rhoades Lodge, Direction GEO. H. ABBOTT. Port Byron, N. Y.

HARRY LA MARR

With Charles H. Yale's Twelve Temptations.

HELEN VON DOENHOFF

PRIMA DONNA CONTRALTO.

Available for special engagements, concert and opera. Address care STEINWAY HALL.

J. ALDRICH LIBBEY

ENGAGED. A TRIP TO CHINATOWN, Co.

Address No. 222 West 47th St., N. Y. City.

PROFESSIONAL CARDS. | PROFESSIONAL CARDS.

JOHNNY WILLIAMS, "FRISCO"

MANAGER IN ADVANCE

BIG BLACK CROOK

Address as per Route, 7 Days in advance.

FAREWELL TOURS { 1895-96—EASTERN. 1896-97—WESTERN.

MODJESKA

Direction FRANK L. PERLEY.

Address, McConnell's or American Exchange, 1402 Broadway, N. Y.

HUBERT WILKE

AT LIBERTY.

Address Yonkers, N. Y.

MISS ILDA ORME

COMEDIENNE

EMPIRE

Address, Low's Exchange, Trafalgar Square, London.

Katherine Rober

TOURING WITH HER OWN COMPANY.

Season 1895-96. Address Mirror.

ROSE EYTINGE

AT LIBERTY TO CONSIDER OFFERS FOR 1895-96, OR SHORT ENGAGEMENTS.

Instruction Given in Elocution and Practical Stage Work. Actors and Actresses Coached in Special Parts

AMATEUR PERFORMANCES CONDUCTED. 128 East 58th Street.

WILLARD LEE

IN THE Romantic Melodrama

"In the Heart of the Storm."

LEE AND CLOUGH, Proprietors.

All rights as to title protected by law. Elliott Danforth, attorney, 256 Broadway Room 508, Abbey's Theatre

EDMUND LAWRENCE

LEADING CHARACTER COMEDIAN.

(Tony Lumpkin, Sir Andrew Ague-cheek, Poins, etc.) Julia Marlowe Taber and Robert Taber Co.

—THE IRISH WIT—

HERBERT CAWTHORN

Strong original specialties. Address this office, or permanent address, 518 Russell Ave., Covington, Ky.

W. S. HART

WITH

MARGARET MATHER

JAQUES, MERCUTIO, NATHAN, ETC.

Carl A. Haswin

THE SILVER KING

Supported by His Own Sterling Company.

AN ELABORATE SCENIC PRODUCTION.

Address as per route.

HALLETT THOMPSON

LEADING MAN with JAMES O'NEILL CO.

GEORGIA LESTER AND LITTLE JESS

Mrs. Nichola Franklyn. Little Mable Franklyn.

Harry Williams Bowery Girl Co. Season 95-96.

FLOY CROWELL,

CHAS. MORTIMER

with

COOL'S BIG STOCK CO.

IN GREAT SCENIC PRODUCTIONS

Under the management of L. B. COOL.

Permanent address, GRAND OPERA HOUSE CANTON, O.

Address N. Y. DRAMATIC MIRROR.

NESTOR LENNON

in

ARM OF THE LAW

"Capt. Holmes."

THERE IS ONLY ONE

SADIE CONNOLLY

Singing, Character Irish Comedienne.

Six Seasons with Gus Heege, in "Von Vonson" and "A Genuine Gentleman." At liberty to negotiate with Managers for Season of 1896 and '97.

Address as per route or 1449 Second Ave., N. Y. City

PROFESSIONAL CARDS. | PROFESSIONAL CARDS.

DAVID BELASCO

Address Carnegie Hall, New York.

SELMA HERMAN

Leading 1894-95 "Darkest Russia."

LEADING 1895-96 "BONNIE SCOTLAND."

Lulu Tabor

LEADING IN OLD KENTUCKY.

SEASON 1895-96.

(Frank Kennett) MR. AND MRS. (Ingenue)

W. A. WHITECAR

GREAT DIAMOND ROBBERY. (Laura Almonino). STOCK CO. PITTSBURG PENNA.

BESSIE BONEHILL

RICE'S 1492 CO.

Season 1895-96.

Engagements for New York City Solicited

Catherine Campbell

Carnegie Hall, New York City

Bert C. Thayer,

Lord Carlingford.

Wm. Hoey's The Globe Trotter.

LOTTIE ALTER

Annie and Helen Standish in Shadows of a Great City.

Address Mirror.

Lillian Lawrence

MRS. BULPORD in THE GREAT DIAMOND ROBBERY.

Under the management of Palmer and Knowles. Address care of MRS. FERNANDEZ.

Fred. C. Whitney

Directing tour of Whitney Opera Co., in De Koven and Smith's

ROB ROY.

The Greatest Success of the Times.

Charles K. French

The Original UNCLE SEB in OLD KENTUCKY.

America and England. Third Season No. 1 Company.

Address this office.

LEOLA MITCHELL

Leading Soubrette in Little Miss Nugget.

Permanent address Mirror.

CARRIE LAMONT

Leading Soubrette

AT LIBERTY FOR PRODUCTIONS ONLY.

Address Mirror.

GEO. W. DENHAM

Sol Smith Russell, Season 1895-96.

Address Ford and Denham's Billiard Room, Hotel Lawrence, Washington D. C.

SEASONS 1891-2 OF WOLF HOPPER "WANG." 1893 "PANJANDRUM"

Jeannette St. Henry

SEASONS 1894-5-6 PAULINE HALL "DORCAS."

Burlesque Queen, With Hoyt's Black Sheep.

HOYT'S THEATRE. or ROBERTS AND EBERT.

Waite's Comedy Co.

WESTERN—D. H. Woods, Mgr. JAS. R. WAITE, Proprietor and Mgr. EASTERN—N. C. BRADLEY, Mgr.

Address care McCONNELL'S EXCHANGE, Abbey's Theatre Building, New York.

PROFESSIONAL CARDS. | PROFESSIONAL CARDS.

BEATRICE MORELAND

Leading Business with Wm. Hoey's Globe Trotter Co.

At Liberty after March 1st. Address Agents or 64 East 125th St., N. Y.

ANNA BOYD

DISENGAGED.

Agents ROBERTS & EBERT.

MR. AND MRS.

BERT COOTE

THE NEW BOY, direction Charles Frohman.

MAURICE FREEMAN

Hands Across The Sea. STARRING Next season production of "Truth" by Roy J. Beckhard.

ISABELLE URQUHART

AT LIBERTY.

Address this office.

CLARA DAYMER

Leading
HAVLIN'S THEATRE STOCK, CHICAGO.

E. V. GIROUX

BUSINESS MANAGER.
SEASON 1895-6.

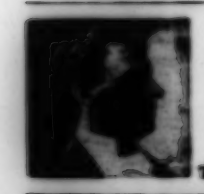
JOE CAWTHORN AND HIS BIG COMEDY COMPANY.

SECOND SEASON.

GILBERTIE LEAROCK

NERA MANN the book agent with WARD AND VOKES.
Gilbertie Learock as Nera Mann, a female book agent, played her role with spirit and originality.—*N Y Herald.*

SECOND SEASON.



TONY WILLIAMS

As the SHERIFF and CONY ACKER with WARD AND VOKES.
Tony Williams as a character and dialect comedian stands in the front rank.—*Boston Herald.*

GRACE HENDERSON

SPECIAL ENGAGEMENTS FOR NEW YORK CITY SOLICITED.

Address Care MIRROR.

JOHN PEACHEY

BARITONE. AT LIBERTY.

Address 19 Oval Road, Regent's Park, London, Eng.

MR. ERNEST LAMSON

McVicker's Theatre, Chicago. SAM WARREN in "Shore Acres."

ELLENORE CARROLL

PRINCE LEANDER in SUPERBA—3d Season.

Address MIRROR.

MISS LOUISE EISSING

AS SINBAD
WITH HENDERSON'S AMERICAN EXTRAVAGANZA CO.

HENSHAW AND TEN BROECK

Closed their season with Passing Show Jan. 25.

ADDRESS ST. CLOUD HOTEL, NEW YORK CITY.

BARTLEY McCULLUM

As OTIS TUCKER with NEIL BURGESS' COUNTY FAIR. All letters address en route.

PROFESSIONAL CARDS. | PROFESSIONAL CARDS.

CORINNE

Under the management of MRS. J. KIMBALL.
HENDRICK HUDSON, JR. Address as per route.

MAGGIE FIELDING

Engaged for Season 1895-96 with Charles Frohman's THE MAN UPSTAIRS, and THE FOUNDLING.

WILLIAM COURTLEIGH

JOHN SWIFTWIRD in NORTHERN LIGHTS.

Address as per route

IDA MÜLLE

Re-engaged Brownies '95-96. Address 29 Summit Avenue, Mount Vernon, N. Y.

MR. FRANK CURRIER

FRIAR LAWRENCE.
ROMEO AND JULIET—With MRS. POTTER and MR. BELLEW, under the management of MR. AUGUSTIN DALY.

LILLA LINDEN

PRIMA DONNA CONTRALTO.

AT LIBERTY. Address Hotel Grenoble.

FANNY McINTYRE

LEAD in WAR OF WEALTH. Address En route or MIRROR.

LAURA BOOTH

Comedy Lead. War of Wealth, 1895-96.

ROSELLE KNOTT

LEADING LADY—AT LIBERTY.

Address MIRROR.

MR. PAUL GILMORE

Late Leading in IN OLD KENTUCKY.
Leading in Frohman's Stapleton Co., presenting AMERICANS ABROAD and THE WIFE, Season 1895-96, by permission of Mr. Sidney R. Ellis, Manager DARKEST RUSSIA.
Invites Offers for Summer and Next Season.

MARY TERRISS

INGENUE.

DISENGAGED. Address MIRROR.

ALICE J. SHAW

THE WHISTLER.

Address MIRROR.

WM. H. MAXWELL

AS FRANCOIS and PAT CLANCEY in THE OLD HOMESTEAD (Co. No. 1)
Baritone Solo Vocalist. Address this office.

CHARLES WAYNE

AT LIBERTY. Address care MIRROR.

EDYTHE CHAPMAN

Having closed her Special Engagement as LEADING SUPPORT with ROBERT MANTELL, is DISENGAGED. ADDRESS MIRROR.

LAURA

ALBERTA

STOCK STAR, or LEADS.

AT LIBERTY. Address MIRROR.

MANAGERS' DIRECTORY.

THEATRES.

DENVER, COL.

LYCEUM THEATRE
Seating capacity, 900. Centrally located at Seventeenth and Curtis Streets next to the Cooper Building. Recently renovated and improved. Electric light and steam heat. Good scenery. Excellent dressing rooms. Now booking first-class attractions playing at popular prices. Address
A. W. MELLE, Ag't.
Denver, Col.

ELLWOOD CITY, PA.

ELLWOOD CITY OPERA HOUSE
Seating capacity 800, house lighted by electricity. Population 6,000. Fourteen miles south of New Castle, on three railroads. First-class attractions wanted.
Address DOUTHITT & WOOD, Mgrs.,
New Castle, Pa.

GRIFFIN, GA.

OLYMPIC THEATRE
Electric lights. Seating capacity 700. Population of city 6,000, only theatre in the city. Now booking for season 1896-97.
J. D. HOLMAN, Mgr.

HASTINGS, PA.

HASTINGS OPERA HOUSE.
Ground Floor Seating Capacity, 1,000. Good One Night Stand.
Some good open time balance of this season.
JAMES McNELIS, Manager.

MUSCATINE, IA.

COLUMBIA THEATRE
BEST ATTRACTIONS WANTED.
Size of stage 50x60x60. Theatre on ground floor. Location prominent. Good time open.
CARL LEBENDECKER, Mgr.

MUSCATINE, IA.

OLDS' OPERA HOUSE
Wanted first-class attractions only.
CLARK E. NELSON, Manager.

NEW LONDON, WIS.

GRAND OPERA HOUSE
Population, 5,000. Ground floor. Capacity, 1,000.
Address BECKY AND LUTBY, Props.

NORTH ADAMS, MASS.

COLUMBIA OPERA HOUSE
10,000 people to draw from. Seating capacity, 800. Two shows a week. Nothing but first-class attractions booked. Some good open time left.
W. P. BEADE, Manager.

OQUAWKA, ILL.

GRAND OPERA HOUSE
Entirely new house. Opened Feb. 6, 1896.
All Conveniences. Steam heat and gas. Capacity 600. Opera chairs. Stage 22x50. Finest Scenery. Seven elegant dressing rooms under stage. County seat town. Booking season '96 open. First-class attractions wanted for 3 nights week March 2, court week and 200 visitors daily. BOIR & BUTCHIND, Mgrs.

OSHKOSH, WIS.

GRAND OPERA HOUSE
Population, 30,000. The only theatre in the city. Ground floor. Capacity, 1,200.
J. E. WILLIAMS, Manager.

PARIS, TEX.

PETERSON'S THEATRE
Population, 16,000. Three railways. New ground floor house; seats 1,000; stage, 32x51. Good attractions desirable. Would lease.
E. PETERSON, Owner & Mgr.

HOTELS, ETC.

BOSTON, MASS.

BIXBY HOUSE
243, 245, 247 TREMONT STREET.
New management and newly furnished throughout.
SPECIAL RATES TO THEATRICAL PEOPLE.
BIXBY & BUFFUM, Proprietors.

BUFFALO, N. Y.

HOTEL ROYAL,
147 Main Street, Buffalo, N. Y.
The only first-class up-to-date Theatrical Hotel in Buffalo. Special rates to the profession.
WRITE FOR TERMS
MILTON C. SMITH, Prop.,
Late of Hotel Marlborough, New York City.

LOGANSPORT, IND.

THE BARNETT
Rates $2.00 $2.50 $3.00.

THE MURDOCK (½ block from Opera House)
Rates $2.00 (special theatrical rate $1.25 and $1.50), the only first-class hotel is at Logansport, Ind.
Operated by The Logansport Hotel Co.
E. F. KELLER, Gen'l Mgr.

NEW YORK, N. Y.

THE GRISWOLD
Formerly Campbell Hotel
55 WEST FORTY-SECOND STREET.
Rooms newly decorated and furnished. House renovated throughout. Liberally managed restaurant—a la Carte and Table D'Hote. Special rates to professional people.
H. F. GRISWOLD, Manager.

MANAGERS' DIRECTORY.

TRENTON, N. J.

THE TRENTON HOUSE
Corner Warren and Hanover Streets.
First-class Hotel on the American plan.
Special rates to theatrical people, $2.00 per day, except parlor bed-rooms and rooms with bath.
FRED F. KATZENBACH, Mgr.

WASHINGTON, D. C.

NATIONAL HOTEL
American Plan, $2.50 to $3.00
Special rates to the profession.
CROSBY BURTON & CO., Props.

ELOCUTION, ACTING, ETC.

Lawrence School
—OF—
ACTING.
106 West 42d St., New York.
EDWIN GORDON LAWRENCE, Director.
This is the oldest and one of the most successful dramatic schools in the country, where students are thoroughly and practically prepared for the professional stage and assisted to positions with first-class companies on graduation.
The speaking voice is thoroughly trained and developed, and characterization and stage business practically taught on a fully equipped stage.
Students may enter at any time previous to May 1.
Circulars and further particulars may be had on application.

EMPIRE THEATRE DRAMATIC SCHOOL
NEW YORK CITY.
A practical Training School associated with Mr. Charles Frohman's Empire Theatre, from among the students of which will be selected recruits for his numerous dramatic organizations.
Special Classes can be entered at any time
NELSON WHEATCROFT,
Director.

MRS. HENRI DRAYTON
Preparatory lessons in
VOCAL AND INSTRUMENTAL MUSIC
787 Prospect Place, Brooklyn, E. D.
TERMS MODERATE.
☞ Refers by permission to Jessie Bartlett Davis.

MR. PARSON PRICE
(Tenor—Pupil of Garcia.)
VOICE CULTURE
In all its branches: Speaking and Singing. Teacher of JULIA MARLOWE-TABER. Endorsed by FANNY DAVENPORT, ADA DOW CURRIER, Etc
Send for Circular. 18 E. 17th Street, New York.

MME. EUGENIA'S
SCHOOL FOR STAGE DANCING.
Artistic dancing ballet, and toe dancing thoroughly taught. Teacher for Professional Woman's League.—106 West 42nd St., New York.

MR. HARRY PEPPER
Will receive pupils at his
NEW STUDIO.
Ballad and Song Singing a specialty.
67 West 43d Street.

CHICAGO SCHOOL OF ACTING.
Apply to
HART CONWAY, Director,
Schiller Theatre Building, Chicago, Ill.

ENGAGEMENTS. Limited number of professional engagements guaranteed to talented aspirants, willing to study.
Edwin Forrest School of Dramatic Arts.
ROBT. G. MAGEE, Director. 1321 Arch St. Phila., Pa.

Rose Beckett Maitress de Danse. Originator of new and up-to-date dances.
214 W. 42d Street, New York.

ALFRED AYRES, 218 WEST 15TH ST., N. Y.
Gives instruction in ELOCUTION—all branches—and DRAMATIC ART.

PROFESSIONAL CARDS

Mrs. Robert B. Mantell
Leading Lady. At Liberty. Address 340 West 46th St

Miss Rene Vinton
Frederick Warde's Co., 1895-96

Marion P. Clifton
Disengaged. Address 28 W. 9th St. New York.

Nellie Yale Nelson
At liberty. 116 East 16th Street, New York

Nellie Maskell
Engaged with Special Delivery Co. Address MIRROR

Rose Newham
At Liberty. 325 West 34th Street

Thomas J. Lawrence
Address 18 Gramercy Park, New York

Ulysses Davis
Faust with Morrison's Faust (Southern). Season '95-9

Vernon Somers
Leads. Lost in New York Co. 1895-96.

William Richards
With Ethel Tucker Co.

William F. Clifton
Leading Man. Disengaged. A. O. O. F., 166 W. 47th St

PROFESSIONAL CARDS.

Mr. Marshall P. Wilder
Permanent address care New York City Post Office.

Ada St. Claire
Contralto, Character, Opera, Comedy. Box 22 Guttenberg, N. J.

Annie Martell
Soubrette. Disengaged. 823 Burnet St., Syracuse, N. Y.

Addison Pitt
Charley in Charley's Aunt. Address en route.

Alfred Burnham
With Marie Wainwright. 5th Season.

Alfred Lester
With Harrison J. Wolfe Co. Care MIRROR.

Alfred Young
Care American Academy of Dramatic Arts.

Barbara Stannard
Comedie, Character, Utility. 2d season Effie Ellsler.

Benj. B. Vernon
Address MIRROR.

Charles A. Prince
Musical Director. At Liberty. Address this office.

Charles H. Prince
Gilly and stage manager. Hoyt's Bunch of Keys.

Charles Kirke
Comedian. Address this office.

Clifford Leigh
With Mr. Charles Frohman's Masqueraders.

Carl St. Aubyn
Jimmie Appetite, Cotton King Co. At liberty.

Della Watson
Leader. Maloney's Wedding Co. P. A., Muscatine, Ia.

Evelyn Jordan
Kate Larkin in A Thoroughbred Co. En route.

Eleanor Merron
Leading and Light Comedy. At Liberty.

Ethel Marlowe
Niobe Co. 1895-96. 221 W. 125th Street.

Felix Morris
On Change. Strand Theatre, London.

Fanny Denham Rouse
Engaged. Mrs. Padden in Chimmie Fadden.

Francklyn Hurleigh
Mgr. Geo. Riddle, Apollo Hall, Chicago, Ill.

George W. Mitchell
At Liberty. Old Men & Character Heavies. 1497 3d Ave., N. Y.

G. Herbert Leonard
At liberty. Address A. O. O. F., 166 W. 47th St.

Harold Grahame
At liberty. Heavy.

Harry C. Cashman
Comedian. Address MIRROR office.

Harry Davies
Leading Tenor. Care H. A. Thayer, Edison Park, Cook Co., Ill.

Irene Laurie Carhart
With Madame Sans Gêne, 1895-96.

Juliette Irving
At Liberty. Heavies and Characters. 1497 3d Ave., N. Y.

Joseph Ransome
Leads, heavies. MIRROR or 28 Chesnut St., Albany, N. Y.

Jessie Henderson
Leading—Lillian Kennedy Co. Season 1895-96.

Katherine Grey
Hotel San Remo

Lawrence Earl Atkinson
Private Secretary Co. En route.

Lillian Dix
Heavies, Characters, Old Woman. At Liberty. MIRROR

Lillian Stillman
At Liberty. Eccentric Comedienne. 250 W. 99th St.

Lylene Radcliffe
Leads. Githens & McCready, 631 Chestnut St., Phila.

Lilly Post
Prima donna soprano. Address MIRROR.

Mme. Frieda
Costumer and Wardrobe Mistress. Address MIRROR.

Mlle. Yvette Violette.
"Excelsior, Jr." Address this office.

Miss Arnie Wood
En tour. Characters, old women. Simmonds and Brown

Miss Loduski Young
Leading. Campbell Bros. White Slave Co.

PROFESSIONAL CARDS.

BIG HIT
LOUIS
MARTINETTI
COMEDIAN
IN
BLANEY'S A BACCAGE CHECK

Alice Kauser
DRAMATISTS' AGENT.
European and American Plays for Sale.
Address, 1432 Broadway, New York.

FREDERICK BACKUS
WITH
EDWARD HARRIGAN
AS
MY SON DAN

Martha Russell
Leads, or Comedy Leads.
Season 1895-96, under the management of Mr. Jacob Litt
Address MIRROR.

DR. JEKYLL AND MR. HYDE — RICHELIEU
THOMAS E. SHEA
THE MAN-O'-WARS-MAN
Written by James W. Harkins, Jr.

C. N. CRONYN. C. E. HOLLAND.
CRONYN & HOLLAND
STENOGRAPHY AND TYPEWRITING
Plays, Authors' MSS., Architects' Specifications, etc.
ROOM 9, 1432 BROADWAY
(Down-town Office, 150 Nassau Street).
Reference: Harrison Grey Fiske, Editor MIRROR.

JOSEPHINE KNAPP
PRIMA DONNA SOPRANO.
JOHN McGHIE
MUSICAL DIRECTOR.
AT LIBERTY.
Address 203 West 58th St., N. Y.

EMILE LA CROIX
THEODORE DE BRIZAC,
NEW BOY.
SEASON 1895-96.

CAROLINE HAMILTON
Care
Morgan, Harjes & Co. Bankers
Paris, France.

Judith Bordeaux
INGENUE AND CHARACTERS.
GAY PARISIANS
Under Charles Frohman's management.
Address MIRROR.

BINGLEY FALES
With THE LOST PARADISE.

FRANK CASEY
AS PEPAT.
2D YEAR WITH WANG.
At Liberty for Season 96-97.

MYRTLE HELENA DOW
LEADS.
Widow Bedott Co. Address MIRROR.

CARRIE EWALD.
COMEDY LEADS, HIGH COMEDY.
DISENGAGED '96, '97
Lady Charley's Charles Frohman's Masqueraders
Address care this office.

CORDON EMMONS
Othello, Shylock. Dance. Address this office.

EXCUSE OUR BLUSHES

WASHINGTON NATIONAL THEATRE.—"Many of the tricks of Mr. Bancroft are entirely new and have never before been seen on a Washington stage, and he performed them with a grace that won the most hearty approval of his audience."—*WASHINGTON POST.*

INDIANAPOLIS GRAND OPERA HOUSE.—"Frederick Bancroft, the magician, made his first appearance here at the Grand last night before a good sized audience. His performance is a decided innovation in magic. With elaborate stage settings and magnificent scenery there was presented a spectacular exhibition of the black art on a scale never before attempted."—*INDIANAPOLIS SENTINEL.*

TORONTO PRINCESS THEATRE.—"It is not too much to say of Mr. Bancroft that as a prestidigitateur he outrivals Herrmann, Kellar and the other masters of the black art, whose manner and qualifications are known throughout the civilized world, while the stage effects, the magnificence of the accompanying scenery and the splendor of all details have never before been even approached in a Toronto theatre."—*TORONTO WORLD.*

PITTSBURGH DUQUESNE THEATRE.—"The large audience which attended the Duquesne Theatre last night can testify to the fact that there are others besides Kellar and Herrmann who can amuse as well as puzzle by sleight of hand, and Mr. Frederick Bancroft is one of them. His performance was unique, entertaining and clever."—*PITTSBURGH CHRONICLE-TELEGRAPH.*

NASHVILLE NEW MASONIC THEATRE.—"When the curtain rose on Mr. Frederick Bancroft's performance at Masonic Theatre last night there was an audience which a stranger rarely faces in Nashville. The house was almost packed from floor to roof. His performances were fully up to those of others who have come before him, and in the way of spectacular and scenic effects no one else has been equal to him."—*NASHVILLE AMERICAN.*

MONTREAL QUEEN'S THEATRE.—"Mr. Frederick Bancroft has departed from the usual entertainment given by magicians in a very marked manner, and has succeeded in bringing, it will not be too much to say, the most fascinating production of its kind that has ever been seen here."—*MONTREAL GAZETTE.*

CINCINNATI WALNUT STREET THEATRE.—"Frederick Bancroft entertained a large audience at the Walnut Street Theatre last night. Although not as well known as Herrmann or Kellar, Bancroft is quite clever at sleight of hand. The settings are more of the spectacular order and are beautiful in the extreme. The scenery for the first part drew applause immediately."—*CINCINNATI ENQUIRER*

CHICAGO McVICKER'S THEATRE.—"Mr. Bancroft's stage accessories are complete and suggestive."—*CHICAGO TIMES HERALD.* . . . "The attempt is ambitious, remembering the masters in the field, but Mr. Bancroft steps out bravely."—*CHICAGO INTER OCEAN.* . . . "Mr. Bancroft is neat and deft."—*CHICAGO DAILY NEWS.*

LOUISVILLE MACAULEY'S THEATRE.—"Bancroft's feats are inimitable and fully up to those of his predecessors, and are staged in a way never attempted before by magicians"—*LOUISVILLE EVENING POST.*

ST. PAUL METROPOLITAN OPERA HOUSE.—"His scenery is a dream of superb ingenuity and the stage setting in the four acts and two transformation tableaux is rich and expensive. Mr Bancroft appears to good advantage and is excelled by none in his deft tricks of legerdemain."—*ST. PAUL PIONEER PRESS.*

MILWAUKEE PABST THEATRE.—"The first scene, the Palace of Magic, is probably the most magnificent interior set ever mounted in this city and the succeeding scenes are all on the same scale. Mr. Bancroft is a very finished prestidigitateur."—*MILWAUKEE JOURNAL.*

MINNEAPOLIS METROPOLITAN OPERA HOUSE.—"Mr. Bancroft has some original ideas as to how a magical performance may be made more interesting. He has mounted his production as sumptuously as many of the most pretentious spectacular productions on the road."—*MINNEAPOLIS JOURNAL.*

NEW YORK "The wizard of the future is Bancroft, whose success thus far has been as phenomenal as his tricks and his gorgeous stage settings."—*MAIL AND EXPRESS*

NOW BOOKING SEASON 1896-7.

Office and Permanent Address, 511 ABBEY'S THEATRE BUILDING, NEW YORK.

BOOK THE BIG SHOW

A $10,000 PRODUCTION!

A HOWLING FINANCIAL SUCCESS OF THE MONEY WINNER

OLIVER PERKINS, A.M.

Not a Farmer Play, But a Rip-Roaring Sensational Comedy, with the Strongest Sensational Scenes, Most Exciting Climaxes, and Funniest Situations Ever Written.

A WHOLE CAR-LOAD OF SPECIAL SCENERY

MECHANICAL EFFECTS, PROPERTIES, ETC.

INCLUDING

ACT I.—A mover's camp with the bright camp fires. Tents, movers, wagons, etc., down in the valley of the mountain, showing pikes in the distance, the setting sun, later the moon coming up over the mountain tops, clouds passing over the moon, and finally the GREAT THUNDER STORM AT THE CLIMAX OF THE ACT.

ACT II.—The docks at New York city at night, showing Brooklyn in the distance. The great BUCK-DANCING and CAKE-WALKING CONTEST. The great rain storm with REAL WATER POURING DOWN IN A RIVER OF REAL WATER.

ACT III.—A bank in New York city where the safe-blowing scene takes place.

ACT IV.—Palace Hotel at San Francisco.

Notice what a chance the above scenes give for paper, and we take advantage of every scene, every climax, every character.

WE BILL LIKE A CIRCUS

CAN COVER A 200 SHEET BOARD AND NO TWO SHEETS ALIKE. Besides a hundred and one small advertising novelties, window work, etc.

Season booked solid until Nov. 14, 1896. Open time after that for popular-price houses in cities and big one-night stands. Thanksgiving and Xmas week still open.

Managers wishing to book the above attraction send open time at once to

GILLINGWATER BROS.

Care SHOBER AND CARQUEVILLE LITHOGRAPHING CO., CHICAGO, ILL.